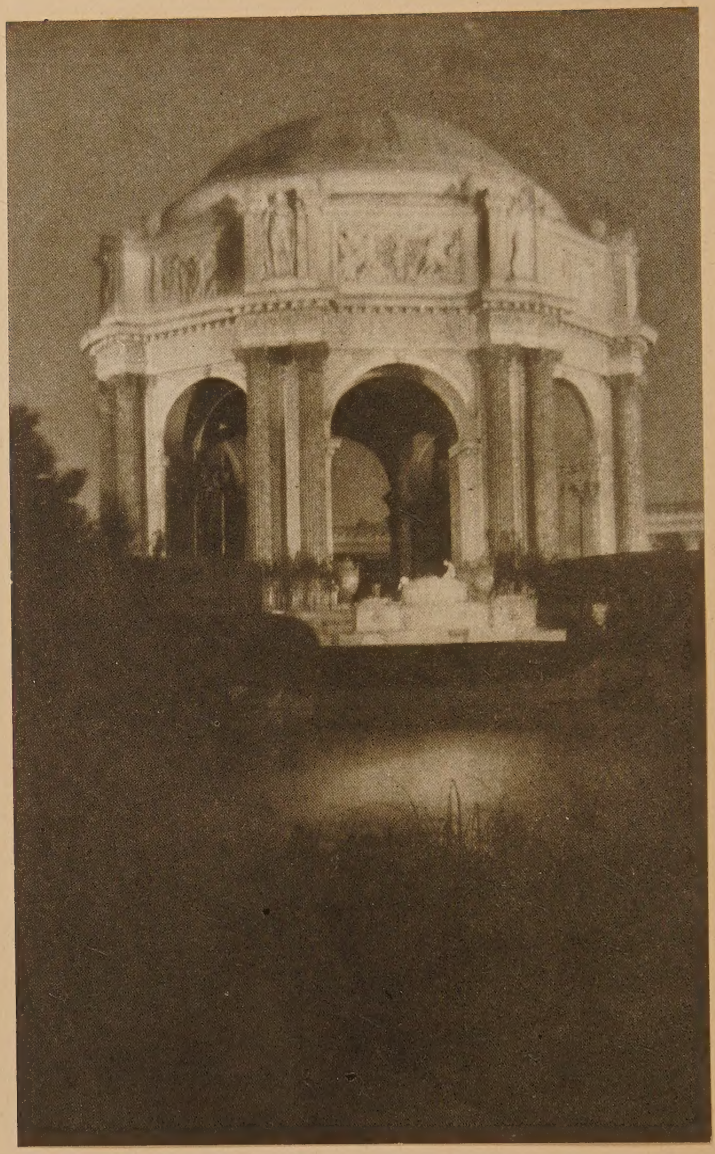
ARCHITECTVRE & LANDSCAPE GARDENING EXPOSITION

LOVIS CHRISTIAN MVLLARDT

SFRANCISO
(1915) EXPOSITIONS

The ARCHITECTURE *and* LANDSCAPE GARDENING *of the* EXPOSITION



THE ROTUNDA OF THE PALACE OF FINE ARTS
A VIEW BY NIGHT

THE ARCHITECTURE AND LANDSCAPE GARDENING *of the* EXPOSITION

A PICTORIAL SURVEY OF
THE MOST BEAUTIFUL OF THE
ARCHITECTURAL COMPOSITIONS
OF THE PANAMA-PACIFIC
INTERNATIONAL
EXPOSITION

DESCRIBED BY
MAUD WOTRING RAYMOND
AND OTHERS

WITH AN INTRODUCTION BY
LOUIS CHRISTIAN MULLGARDT
F. A. I. A.
ARCHITECT OF THE
COURT OF AGES · MEMBER OF THE
ARCHITECTURAL COMMISSION
OF THE EXPOSITION

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SECOND EDITION, REVISED

To the spirit of
Community Loyalty by which greatest
results are accomplished. To generous Collective
Energy which unites the world's people in
universal kindliness. To the whole-
some people of our San Francisco,
whose united efforts unconsciously
disproved the impossible, this
book is affectionately
dedicated.

L. C. M.

REFLECTION

International Expositions are independent kingdoms in their corporate relation with other countries of the world. They are phantom kingdoms wherein the people do everything but sleep. They germinate and grow with phenomenal energy. Their existence is established without conquest and their magic growth is similar to the mushroom and the moonflower; they vanish like setting suns in their own radiance. Thousands of neophytes of every race, creed and color come with willing hearts and hands to do homage and bear manna to nourish the sinews of a phantom kingdom.

The National Constitution of phantom kingdoms commands that the Spirit of beauty, refinement, education, culture and frolic shall govern. The result is that they contain many palaces and shrines decorated with sculpture and painting and that the earth is studded with fountains and pools within tropical gardens. Such a Kingdom exists within a wonderful valley bordering on a great sea. It is surrounded by high velvet hills of fine contour and by many real cities. As the people look down on this phantom kingdom from the hill-tops, or from ships sailing on the water, they see Architecture nestling like flamingoes with fine feathers unfurled within a green setting.

If building Phantom Kingdoms symbolizes man's highest aims on earth, then the same is true when building Real Kingdoms. Architecture and the sister arts are the most reliable barometers in recording human thought. They are direct exponents of a universal language wherein national progress is most clearly read.

People who build Phantom Kingdoms look hopefully for universal approval by all mankind.

L. C. M.

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The ARCHITECTURE *and* LANDSCAPE GARDENING *of the* EXPOSITION

THE ARCHITECTURE & LANDSCAPE GARDENING

WHEN San Francisco was destroyed by fire in 1906, many people predicted that the city would never be rebuilt. A great number of men and women packed their goods and chattels and hastily bade farewell to the still smoking ruins of a City That Was, firmly believing that destiny had determined that it should remain forever buried in its own ashes.

There was another class of men and women who were optimists. They predicted that the city would be rebuilt, but that it would require from twenty to thirty years.

There was still another class of men and women who knew by observation that it required no more time to build ten buildings than one, provided the Spirit of Energy and Determination existed, to fortify the desire.

We all know now that the Spirit of Energy and Determination did abound in San Francisco —that the City did not remain buried in its own ashes, and that it did not require from twenty to thirty years to rebuild it. The City was not only rebuilt in less than ten years, but, in addition thereto, an International Exposition, surpassing all previous Expositions, was built by its people.

San Francisco wisely selected for the location of this International Exposition what seemed

to many to be an impossible site, for it was disorderly and uninteresting to look at. But the site was appropriately situated on the shores of San Francisco Bay—beautiful in its surroundings and most convenient alike to its citizens and visitors. It consisted of a pond and a strip of waste land and marsh land, apparently destined to remain unfilled and unorderly for years to come. The People of Energy, Determination and Desire have also made this strip of waste land permanently available.

The arrangement of this Exposition is distinctive because of its Court Plan. Eight Palaces seemingly constitute a single structure, containing five distinct courts or places for large public gatherings, which are open to the sky.

This colossal group of buildings, consisting of the Palaces of Education, Food Products, Agriculture, Liberal Arts, Manufactures, Transportation, Mines, and Varied Industries, is terminated east and west by Machinery Hall and the Palace of Fine Arts. To the south of this group, and on the lateral axis of the two end courts, are the Palace of Horticulture and Festival Hall. This group of eight buildings, with its Tower of Jewels, and the separate buildings, Festival Hall, the Palace of Horticulture, the Palace of Fine Arts and Machinery Hall, constitute the main structures.

The buildings and gardens of Foreign Countries and of the States of the Union adjoin, at their western termination, the thirteen main structures erected by the Exposition Company. Still further west, are the Livestock Barns and Poultry Houses. The Aviation, Military and

Polo Fields, including the Race Course, occupy the extreme end of the site. The amusement section, "The Zone," extends for a distance of seven city blocks eastward from the main group.

President C. C. Moore of the Exposition first appointed an Advisory Architectural Board, in the fall of 1911, consisting of Messrs. Willis Polk, Clarence R. Ward, John Galen Howard, Albert Pisses and William Curlett. This Advisory Board was succeeded by an Architectural Commission, consisting of Messrs. Willis Polk, Chairman, Clarence R. Ward, W. B. Faville, George W. Kelham, Louis Christian Mullgardt (all of San Francisco), Robert D. Farquhar of Los Angeles, McKim, Mead and White, Carrere and Hastings, and Henry Bacon (all of New York); Messrs. Bakewell and Brown and Bernard R. Maybeck were subsequently commissioned as Exposition Architects. The first-named nine architects constituted the permanent Architectural Commission which recommended to the Board of Directors the General Plan of the Exposition, which was substantially followed as a guide to the results accomplished.

Three important elements in the design of an Exposition are represented by Planting, Sculpture, Color and Decoration. The Chiefs of these Departments were selected by the Architectural Commission at its second conference, August, 1912; John McLaren, of San Francisco, was appointed to the important position of Landscape Engineer; Karl Bitter and A. Stirling Calder of New York were appointed chief and assistant chief of the Department of Sculpture; Jules Guerin, of New York, became chief of the

Department of Color and Decoration. The Chiefs of these departments attended the architects' conferences and collaborated in their deliberations.

Another very important element in the design of this Exposition was represented by the Department of Travertine Texture, for the proper manipulation of colored plastic materials to give correct surface expression to all buildings and sculpture. This department was placed under the direction of Paul E. Denivelle of New York. The element of Texture as embodied in the construction of this Exposition, has again emphasized its general importance in plastic architecture.

THE MARINA

The north side of the main group is flanked by a greensward, called the Marina, which skirts the bay. This enormous green carpet is bordered by walks and roadways. The Marina affords excellent opportunity for thousands of people to view special attractions offered daily along the waterfront. War vessels and pleasure crafts are always just beyond the low Marina wall. An uninterrupted view of the bay and its northern coast line of hills and mountains, extending from the Golden Gate, west to east, as far as eye can reach, is here obtained under most favorable conditions. No one will ever forget the wonderful panorama which this Exposition faces.

THE SOUTH GARDENS

Flanking the south side of the main group is the marvelous Avenue of Palms, which appears to have existed always. It was established A. D. 1914, by John McLaren, Landscape Engineer, as part of the most colossal system of

successful transplanting ever undertaken in the history of the world. The South Gardens adjoin the Avenue of Palms and extend to the Exposition enclosure along the south boundary line, where a wall fifty feet high and ten feet wide has been erected of a solid green moss-like growth, studded with myriads of tiny pink star-like blossoms. This great wall is perforated by simple arched masonry entrances, leading through the richly planted foreground formed by the South Gardens.

Basins of reflecting blue waters extend to the right and left of a central fountain of colossal proportions. The basins themselves are punctuated at their east and west ends by fountains of subordinate size, back of which are Festival Hall to the right and the Palace of Horticulture to the left, as we enter the green wall portals from the city of San Francisco beyond. To the south and west of the Foreign Countries, States Buildings and Gardens, a graceful contour of hills extends, sloping onward to Golden Gate, and having a coxcomb of pine and eucalyptus. Broad vistas of city, forests, water, hills and mountains present themselves at every point. Gray, green, blue and lavender vistas come into view through portal, colonnade, and arch.

THE PALACE OF FINE ARTS

This impressive unit faces the rising sun with its colorful facade. The plan of this composite structure suggests the Star and Crescent of Mohammed. The architecture shows a free interpretation of early Roman forms. It is, in fact, a purely romantic conception by Architect Maybeck, entirely free from traditional wor-

ship or obedience to scholastic precedent. Its greatest charm has been established through successful composition; the architectural elements have been arranged into a colossal theme of exceptional harmony, into which the interwoven planting and the mirror lake have been incorporated in a masterly way. The entire composition bespeaks the mind of a romanticist, whose productions are swayed more by nature's glories than by scholastic tradition.

THE PALACE OF HORTICULTURE

The appearance of this building so clearly expresses its purpose that a definition of style promptly suggests the title of Horticultural Architecture. Its decorative spire-like finials resemble the cypress and poplar. The clusters of floral ornaments and festoons reflect one of the fundamental purposes of decorative glory to which all plant life has been decreed. The bulb-like glass dome is like an enormous dewdrop of beautiful proportions and iridescent color. All this beauty was conceived by Architects Bakewell and Brown, who have given full evidence of their appreciation of the purposes to which this Palace was assigned.

FESTIVAL HALL

This structure counterbalances the Palace of Horticulture at the east end of the South Gardens. Mr. Farquhar's interpretation of Italian Renaissance in this interesting building is replete with charming detail; it is truly expressive of its festival purposes. It is seen to best advantage when reflected in the South Garden Pool, from the circle surrounding the Fountain of Energy, and from the Court of Flowers.

THE PALACE OF MACHINERY

This colossal structure of Roman type was designed by Architects Ward and Blohme. It dignifies the east end of the main composition in a most impressive manner. Its general character is similar to the Roman baths of Caracalla. The vestibules are particularly impressive, when viewed longitudinally. The interior Roman vaulting, formed by myriad trusses, is similarly impressive in form and scale to the interiors of renowned existing Basilicas. The surrounding tree, shrub and flower planting along the simple outer walls is rhythmically consistent with the Roman niches and entrances and lends added charm to the dignity of this tremendous structure. The cornices are especially noteworthy in their detail, scale and proportion.

OUTER WALLS OF THE GROUP OF EIGHT PALACES

The impressive simplicity of the outer walls is enhanced by a succession and variety of portals, niches and arcades of Spanish and Italian origin of great beauty. The simple dignity of the plain travertine wall surfaces is heightened by tile-covered cornices terminated by pavilions. A rich foreground of rhythmic planting of trees, shrubbery and flowers, emphasizes the unity of the eight palaces, the corporate purposes of which have been so successfully interpreted by Architects Bliss and Faville.

The typical domes surmounting the eight palaces also express the similarity of purpose for which these palaces are intended. In depicting the industrial arts, these domes lend an Oriental expression to the entire composition,

consistent with the citadel character of the general scheme. The banner poles, with their Oriental streamers, and the illuminating standards, set in the foreground planting of the outer walls, lend a consistent festive character to these long façades.

THE TOWER OF JEWELS

The appellation "of jewels" became an addition to the original title, after the Tower was thus gorgeously arrayed. The Tower was contemplated in conjunction with the main group of palaces, as a clue to the composition, and as of vital importance to the general plan. Its composite architecture can best be defined as of White and Yellow Race derivation. It clearly indicates a mingling of the architectural characteristics of the people of the entire world, as the architects, Carrere and Hastings, probably intended. It gives definite expression to the international purposes for which this Exposition is designed. The jewel enrichments add effectively to its Oriental regal display. The Tower constitutes an indispensable integral in the unit composition. It appears to best advantage under the mysterious effects produced by Mr. Ryan's night illumination.

THE COURT OF THE FOUR SEASONS

This dignified, restful court of Roman classic character, designed by Architect Henry Bacon, expresses the Season theme perfectly. The alcoves, which symbolize the Four Seasons, are admirably conceived in their relation to the entire composition. The arched side approaches of the colonnades and the colossal Roman niche at the south end together form a glorious compo-

sition which has been greatly enhanced by the arrangement of planting by Mr. Bacon.

THE COURT OF THE UNIVERSE

This colossal court of oval form, including the Avenue stretching to the Marina, is fundamentally Roman in architectural character, the style being largely attributable to its splendid Colonnade and Triumphal Arches. Its architectural style is also sympathetic to the Orient of the Far East along the Mediterranean, owing to its domed pavilions. The oval Sunken Garden is thickly planted with Hydrangeas, which constitute one of the most gorgeous displays at the Exposition. The Tower of Jewels and the Column of Progress at the North and South ends of this wonderful Court serve as integrals. McKim, Mead and White are the architects of this most important of all the Courts.

THE COURTS OF FLOWERS AND PALMS

These two delightful courts, designed by Architect George W. Kelham, are like great alcoves in the south wall of the main group. The Court of Flowers faces Festival Hall, whereas the Court of Palms faces the Palace of Horticulture. Each court is flanked at its outer angles by towers, which form an indispensable element in the south facade and in the courts themselves. The general style is Italian Renaissance, suggestive, in the detail of its decoration and planting, of the symbolic intent of these courts. They are an important factor in the south facade of the main group.

THE COURT OF AGES

This court is designed as an historical expression of the world's growth from infancy. It

consists of a continuous arcade and vaulted ambulatory along four sides, and an altar-tower on its northern axis.

The decorative motives employed on the surrounding arcade are of conventionalized forms of prehistoric plant and animal life, expressive of evolution. The altar-tower and fountain symbolize the human and animal passions of the theme.

The Gothic type of architecture of this court has not been accredited to any preceding period. Its general character supposedly resembles Spanish or Portuguese Gothic more closely than any other known style.

The Court, including its avenue extending to the Marina, was designed and modeled by the writer of this article, Louis Christian Mullgardt.

Over six hundred acres are comprised in the elongated site on which the Exposition stands. Millions of people from all parts of the world have made pilgrimage to this realm of phantasy, and many thousands more are on their way, determined to bask in the radiance of Good Will toward All Mankind, which this Mecca of Peace, Enlightenment, Beauty, and Inspiration for a better and greater future gives forth. Its purposeful influence is destined to serve perpetually a beneficent cause in the furtherance of unified international humanitarianism after the ephemeral vision of this Phantom Kingdom has vanished.

L. C. MULLGARDT.

ILLUSTRATIONS *and* DESCRIPTIVE NOTES *of the* ARCHITECTURE *and* LANDSCAPE GARDENING *of the* EXPOSITION

PANORAMA
EXPOSITION FROM PRESIDIO HEIGHTS

From the vantage point of Presidio Heights, one may see this panorama of the Exposition and catch the symmetry of arrangement in the walls of the palaces, in the graceful lines of the towers and in the impressive contour of the domes. The effect is largely due to the ground plan, distinguished for its balance and poise, which was designed by Mr. Willis Polk and Mr. Edward Bennett.

The main palaces, eight in number, are built around three courts, producing an admirable compactness and unity. To the west of this central block of buildings, is the Palace of Fine Arts, and to the east, Machinery Hall. The Palace of Horticulture and Festival Hall are located in the great South Gardens. The Zone lies in the extreme eastern wing of the grounds, and the corresponding section to the west is devoted to the Pavilions of the Foreign Nations and of the States of the Union.

TOWER OF JEWELS
THE ILLUMINATION BY NIGHT

The Tower of Jewels, designed by Carrere and Hastings of New York City, is the centralizing and dominating feature of the Exposition. In its colossal dimensions and in the imposing dignity of its position and conception, it seeks to embody, in one triumphal memorial, the importance to the entire world of the opening of the Panama Canal; while in architecture, sculpture, mural painting, decorative ornament and inscribed tablet, it celebrates, in varying form, the glory of achievement.

Classic influences inspired the great, central Roman arch, with its massive colonnades on either side and the Corinthian and Doric columns, repeated on successive tiers to the globe, upborne by four giant Atlases, which crowns the apex; but the spirit of conquest and discovery, which vitalizes the sculptured figures and mural paintings, is modern in its expression and in its historical fidelity.

The Tower takes its name from the thousands of many-colored jewels so cut, polished and suspended that they reflect the sunshine with dazzling brilliancy by day and at night, under the white radiance of the searchlights, clothe the whole structure with shimmering splendor.

FOUNTAIN OF ENERGY
A VIEW IN THE SOUTH GARDENS

It was a great undertaking to transform the waste acres of marsh and mudflats into a garden which would be an appropriate setting for the Exposition palaces. Its success was due to Mr. John McLaren, whose reputation as a landscape gardener had long ago been established by his work at Golden Gate Park.

Passing through the Scott Street Entrance, one sees first the South Gardens, the really spectacular feature of which is the Fountain of Energy, designed by A. Stirling Calder. Flanking this main fountain are the two smaller fountains crowned by the graceful mermaids designed by Arthur Putnam. With their lovely pools and the splendor of gushing waters, these three serve as the motif for the formal plotting of the South Gardens.

Monterey pines and cypress, with acacia and a variety of flowering shrubs, are grouped with fine effect. Balustrades, ornamented with plant-filled urns, set off the great beds in which flora from widely separated parts of the world have been used. The successive plantings of flowers keep the gardens in continuous bloom—daffodils, tulips, pansies, begonias, dahlias, each in their turn.

FESTIVAL HALL
SOUTH GARDENS AND MERMAID POOL

At the eastern end of the South Gardens, south of the Avenue of Palms and directly opposite the Court of Flowers which breaks the facade of the main group of buildings between the Palaces of Varied Industries and of Manufactures, stands Festival Hall, designed to furnish a center for the Exposition conventions and musical festivals. From its character, the building takes not only its name, but its architectural and decorative treatment. It was designed by Robert Farquhar of Los Angeles.

The building, in its charm of line and the dignity and grace of its proportions, reflects the best mood of the French Renaissance. The great dome, with the smaller corner domes, suggests the Theatre des Beaux Arts in Paris. The graceful curve of the main portal, the Ionic columns, the decorative corridors and the fine entrances are harmoniously and effectively developed. All the sculpture, which is the work of Sherry E. Fry of Iowa, is classic in conception and happily sympathetic in its suggestion of festivity or in its lyric quality. The floral scheme, in its lavish massing of bloom and rich color, enhances the attractiveness of the building.

FESTIVAL HALL
THE TERRACE AND COLONNADE

The rounding sweep of portico and pillar reveals the architectural style of Festival Hall. In the sculpture and decorative friezes, an effect of airiness has been achieved. Through the graceful arches, formed by Ionic columns, one notes the impressive windows, showing the French influence. The cupola, topped by the slender figure of the "Torch-Bearer," gives an inviting charm to the side entrance, considered ornate but in accord with the architectural design of the Palace. The site of Festival Hall is somewhat raised and the slopes that lead down to the Avenue of Palms are in terraces of velvety lawn, broken by wide flights of steps. On either side of the main stairway are two sculptural groups, the "Flower Girl," before which, on one side, is placed an enticing "Pan" and on the other, a shy, girlish figure partially concealed in the shrubbery.

FESTIVAL HALL
MERMAID POOL IN THE MIST

The skillful use of pools in which is secured the charming reflection of palaces and architectural structures, with the softening accompaniment of trees and shrubbery, is one of the pleasant features of the Exposition. There is enchantment in a foggy day, for one sees as in a dream, lovely vistas of courts, glimpses through consecutive arches, and always the charm of mirroring pools and lagoons, where, should there be no wind, the reflected image makes as perfect a picture as the mist-enshrouded original.

PALACE OF HORTICULTURE
THE DOME AND EAST ENTRANCE

The huge dome, constructed almost entirely of glass, upon a framework of steel, is the prominent feature of the Palace of Horticulture. It is French Renaissance, influenced by Byzantine, and its proportions (it is one hundred and fifty-two feet in diameter and one hundred and eighty-two feet high) are almost perfect. The spires and porticos, the colonnades and entrances are replete with rococo decorations. There are garlands of girls used in the friezes at the base of the minarets, caryatides repeated in the vestibules, and everywhere a wealth of ornamentation suggestive of a bountiful harvest. The brilliancy of design is heightened by the color scheme of green and ivory used upon the lattice work and travertine material. Messrs. Bakewell and Brown of San Francisco are the architects.

PALACE OF HORTICULTURE DOME AND SPIRES BY NIGHT

At night, when the powerful searchlights within the dome are played upon the translucent glass, the effect is magical, the reflections weirdly changing in color and shape. The rich details of the decorations are softened in the night light. The slender shafts of the obelisks accentuate the vast proportions of the dome. Even the rare color combinations, which add so much to the appearance of the Palace of Horticulture by day, are scarcely dimmed beneath the artificial lighting. Minarets and sculptured friezes and the floral designs so abundantly used in the decoration are seen in fairy-like grace.

Of this beautiful building Mr. Edwin Markham has written: "I looked at the dome of the Palace of Horticulture and saw strange colors at play within its dark green depths. Circles and clefts of blue and red and green shifted, faded and returned like hues within a fiery and living opal. It was the workshop of a maker of moons, who cast his globes aloft in trial flights."

PALACE OF HORTICULTURE
THE COLONNADE ON THE EAST

The caryatides, which are placed in pairs along the corridors of the Palace of Horticulture, were designed by John Bateman of New York. The balustrades, together with the ornamentations of garlands of fruits and flowers, convey the joyous note of a carnival. The ceiling of the porches is studded with domes, grilled with green lattice work. From the center of these airy skylights are suspended lamps which, by night, convert the corridors into brilliantly lighted promenades.

HORTICULTURAL GARDENS
FLORAL EXHIBIT IN THE OPEN

The Horticultural Gardens, lying south and west of the Palace of Horticulture, are, in reality, exhibit gardens, where much of the display belonging to the Palace itself is placed. While the decorative quality is here less emphasized than the more educational and technical phases of horticulture, the gardens are at all times lovely with a luxuriance of bloom and with the effective massing of trees and shrubs.

The display covers an area of eight acres, and experienced gardeners have united to develop the flora exhibited to a high degree of perfection. The Netherlands Gardens, the Rose Garden, with its International Rose Contest, the California Garden and others have contributed a perpetual rotation of flowering plants and shrubs in great variety and with a profusion of brilliant color.

In the Forestry Court adjoining, Bernard Maybeck, the architect of the Palace of Fine Arts, has built a lumbermen's lodge of massive, rough-barked, redwood logs, but of the same charm of design and harmonious beauty of proportion which characterize his greater work.

AVENUE OF PALMS
VIEW FROM ADMINISTRATION AVENUE

Looking down the Avenue of Palms from Administration Avenue, a delightful picture is presented. Double rows of palms border either side of the Avenue, with ferns, and blossoming nasturtiums and geraniums planted directly in the interstices of the roughened trunks. The walls of the palaces are embowered in eucalyptus, acacia and cypress trees. Add to this the effect of gaily decorated flagpoles, with pennants and banners afloat in the breeze, and the half-mile boulevard is exhilarating to behold.

Many of the shrubs and trees are common to all the palaces, but each building has been alloted a different collection of flowers and foliage-plants to add a distinctive color tone to the facade. When one examines the general sweep of the palace walls facing the Avenue, certain architectural units are noticed. Centering each building is a low dome of Byzantine design, with green roof and warm pink sides. On the corners smaller domes break the monotony of straight lines. The Tower of Jewels and the four Italian Towers complete the inspiring "walled-city" effect.

PALACE OF EDUCATION
MAIN SOUTH PORTAL

The Palace of Education forms the southwest unit of the main group of buildings and fronts on the Avenue of Palms and Administration Avenue. To W. B. Faville of San Francisco was entrusted the entire exterior wall which unites in one immense rectangle the eight palaces of the main group. A plain cornice, edged with tiles, binds the upper rim throughout. With great simplicity and restraint, the wall spaces are kept bare of ornament, depending for relief on carefully spaced portals, niches and wall fountains.

The south facade of the Palace of Education is broken by three beautiful doorways, of which the central is the largest and most richly decorated. The distinctive feature of the main portal is the tympanum in relief by Gustav Gerlach of New York, which pictures the various stages of education from the mother in the home, through the adolescent period, to maturity, when the student is self-taught. Below is the book of knowledge, the curtains of darkness drawn back that the light may radiate from its open pages. Above the portal's curve is a globe, typifying the world-wide scope of the exhibit within.

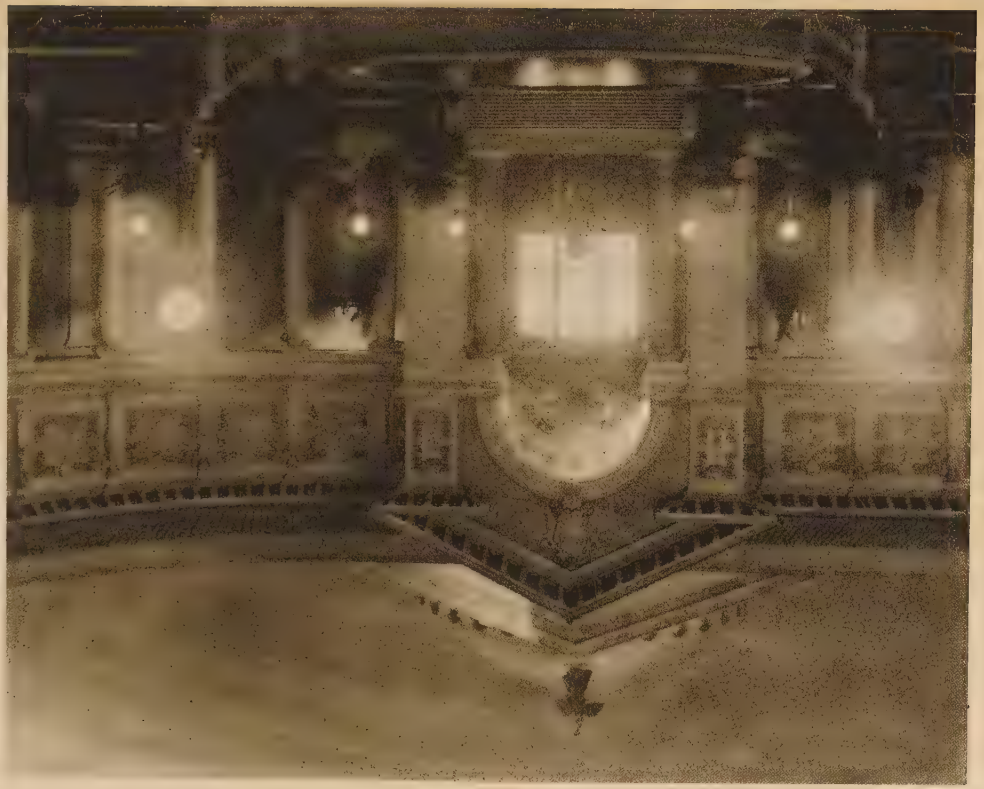
PALACE OF EDUCATION
ONE OF THE MINOR ENTRANCES

The main portal of the Palace of Education is flanked on either side by a smaller entrance partaking of the same beauty of design, along slightly simpler lines, so that, while preserving a distinct individuality, these minor entrances enhance and enrich the main doorway and the three form a unit in their decorative treatment. The style is Spanish Renaissance, inspired by ancient models, and modified by Byzantine influences. All three show the twisted Byzantine column, those of the main entrance being more ornate. The flat, sculptured panels in relief above the smaller portals, by Charles Peters and Cesare Stea, respectively, both deal with educational subjects. The classic vases on either side of the entrances add grace and dignity, while the latticed doorways, used throughout the Exposition architecture, here effectively emphasize the Moorish note. The planting of trees and shrubs is nowhere happier than about these doorways, with the rose and mauve and smoke tones of the fresh eucalyptus growth against the ivory-tinted wall and the profusion of flowers and shrubs massed below.

COURT OF PALMS
THE SUNKEN POOL BY NIGHT

Of the five chief courts of the main architectural ensemble, the two minor courts, the Court of Palms and the Court of Flowers, while lacking the more imposing size, dignity and symbolism of the three interior courts, largely compensate by their sense of intimacy, warmth and quiet charm. With their sheltered location and sunny atmosphere, due to southern exposure, and with the enchantment of architecture, sculpture, painting, color and landscape effects with which they are richly endowed, they are not only joyous and satisfying, but restful in an unusual combination and degree. Both courts were designed by George W. Kelham of San Francisco.

The Court of Palms lies between the Palace of Education and the Palace of Liberal Arts; enclosed on the third or north side by the Court of the Four Seasons, it is open on its southern exposure to the Avenue of Palms and the Palace of Horticulture which lies directly opposite. It is a long oval in shape, its proportions well balanced, and its effect of dignity and quiet accented by the two sunken pools and the effective planting of palms from which the court takes its name.



COURT OF PALMS
PORTAL, PALACE OF EDUCATION

In architecture, the Court of Palms is Italian Renaissance. The entire length of its oval is encircled by a colonnade, pierced by three deep portals which are identical in treatment and which are especially fine examples of the Roman arch. Their dignity is enhanced by the Italian cypresses which flank them on either side. The portals open respectively into the Palace of Education on the west, the Palace of Liberal Arts on the east and the Court of the Four Seasons on the north. The colonnade is bordered by massive Ionic columns of smoked ivory, which in the entrances deepen into Sienna marble. The plain cornice which characterizes the outer walls of the exhibit palaces here takes on a richer ornamentation to conform to the ornate treatment of the Court, while it retains the parapet of red Spanish tiles above. Between the cornice and the columns is a wide and richly decorated attic or frieze where much of the detail and color which help to make the charm of the Court are massed.

COURT OF PALMS
PORTAL, PALACE OF LIBERAL ARTS

The sympathy between architect, sculptor and colorist is nowhere shown to better advantage than in the richly decorated frieze surrounding the Court of Palms. Panels of veined marble in browns and pinks, deepening through rose tints to red, are bordered by festoons and garlands of fruit and flowers in varied shadings of blue and pink. Separating the panels are caryatides, flushed pink, with long, pointed, folded wings. They were designed by A. Stirling Calder and John Bateman, while the spandrels over the curve of the portals are the work of Albert Weinert, as are also the graceful, classic vases on either side of the entrances, the latter banded in low relief by dancing bacchanalian figures, while grinning satyr heads finish the curved handles. In the arch of the doorways, are three fine mural paintings, harmonizing in subject and coloring with the spirit of the Court—"Fruit and Flowers," by Childe Hassam, on the west, "The Pursuit of Pleasure," by Charles Holloway, on the east and "The Victorious Spirit," by Arthur F. Mathews, on the north.

COURT OF PALMS
ITALIAN TOWER FROM MAIN PORTAL

Terminating the colonnade at either side of the entrance to the Court from the Avenue of Palms stand the Italian Towers, distinguished by their grace of line and proportion and their skill in the use of the purest architectural forms of the Renaissance, no less than by the charming manipulation of color and ornament. By their slenderness and by simplicity of treatment they produce an effect of great height. They were inspired by the Geralda Tower of Seville. The deep-toned columns of Sienna marble used in the three Italian Portals also enrich the entrance to the towers. The prevailing pink and blue color tones which dominate the court are delightfully accentuated in the diaper pattern decorating the rectangular wall spaces of the main portion of the towers. The upper design, repeated in each of the four corners, is modeled after the Choragic Monument of Lysicrates in Athens. The winged figure, "The Fairy," lightly and gracefully poised upon the topmost pinnacle, is by Carl Gruppe.

COURT OF PALMS
IN THE COLONNADE BY NIGHT

The illustration shows the colonnade which encircles the entire oval of the Court. The bordering columns are Roman Ionic in dull smoked ivory. The general wall tone is the same, with panels of soft pink between the pilasters. The vaulted ceiling is blue. The plants between the columns are acacias, clipped to ball form. The swinging lamps are from old Roman models in pink and verde green. Classic figures are modeled in low relief above the arched openings.
Looking north through the Court of the Four Seasons, with its long north colonnade, is a superb vista across the wide blue waters of the bay to the sweeping hills beyond. At the entrance to the court stands the only piece of sculpture not identified with the architectural treatment, "The End of the Trail," by James Earl Fraser, one of the strongest statues on the grounds and perhaps the most popular.

COURT OF PALMS
A CURVE IN THE COLONNADE

The careful details of the palaces and courts—the minute finishing of cornice, column, frieze and vault, the loving modeling of sculpture, the artistic planning of vistas, the inspired brushing of murals—are marvelous beyond my telling. It is an outpouring of the arts before the altar of humanity. It is a presage of what men can do when they unite in common service.

The Exposition has taken a Titan stride toward this unified action for a common purpose. The artists have bent to one perfect expression, like the strings and brasses of an orchestra. Self was submerged in a composite achievement, not obliterating individuality but leaving it latitude to harmonize with others. The result is not the stenciling of a leader's mannerisms, but a blend of diverse and varied characteristics, an interweaving of sympathies, of spontaneous and ordered impressions. Here is an object lesson in the cooperative idea that will not be lost upon the world—the idea of a transcendent result obtained by a unity of noble efforts, a result that no massing of individual attempts could have achieved.

—*Edwin Markham*

PALACE OF LIBERAL ARTS
PORTAL, FROM THE SOUTH GARDENS

West of the Tower of Jewels is the Palace of Liberal Arts, balancing in architectural design and embellishment the Palace of Manufactures, which lies directly east of the tower. The niches, entrances and main portals of the two buildings are identical. Both were designed by W. B. Faville of San Francisco.

Like all the buildings of the main group, the decorative treatment is largely massed in the great doorway, which is distinctly Renaissance in architecture, Spanish in general treatment, but Roman in the massive dignity of the square, deeply-arched portal. Its style is adapted from ancient models. The coloring within the arch and in the overlaid ornament around and above it is a warm pink, effectively combined with turquoise blue and orange. The lace fan, of Moorish workmanship, above the doors, is especially beautiful in its delicate coloring and fragile texture and in the touch of lightness that it gives. The pilasters on either side of the entrance are Corinthian. The long frieze above the doorway and the figures in the niches on either side are by Mahonri Young of Salt Lake City.

PALACE OF LIBERAL ARTS
THE TOWER OF JEWELS BY NIGHT

Either by day or by night, the Tower of Jewels is the dominating center of the Exposition, epitomizing not only its entire meaning and message, but summarizing in detail its architectural development. In the main it follows the Italian Renaissance, with emphasis upon the Greek and Roman elements, while in the ornament it employs many Byzantine features.

The Tower is built in seven stages, rising tier on tier, the base a magnificent Roman arch, with colonnaded courts flanking it on either side. The Corinthian columns of the colonnades are ochre and on each side of the archway, they are of Sienna marble. The sculptured figures by John Flanagan, crowning the columns above the arch, represent in four successive types the men who made Western America–the adventurer, the priest, the philosopher, the soldier. They are repeated on each face of the Tower, the "Armored Horseman" by Tonetti, on the terrace above, being repeated four times on each side. The forms used in the decorative sculpture—the eagle, the wreath, the ship's prow, the various emblems of war—all symbolize victory and achievement.

PALACE OF LIBERAL ARTS
ELEPHANT FOUNTAIN NICHE BY NIGHT

The ornamental fountain alcoves placed at intervals are important decorative features of the south walls. The shrubbery has been so grouped about the niches that the details of the fountains are partially screened. Upon closer investigation, one finds an elephant's head as the central object in one niche, alternating with a lion throughout the series. They set snugly against the pink panel just over the flaring basin of travertine wherein the water trickles.

At night, these niches are flecked with shadows cast by the surrounding trees. Electric lights, concealed beneath the water, shed a warm glow upon the head of the elephant in its frame of sculptured half columns. These fountain niches, designed by W. B. Faville, are in the same Spanish style of architecture which characterizes the entire south facade of the palaces.

THE TOWER OF JEWELS
THE GREAT ROMAN ARCHWAY

Midway on the south face of the Tower of Jewels are inserted four commemorative tablets. The inscription on the panel at the left end of the colonnade reads as follows:

1501—Rodrigo de Bastides pursuing his course beyond the West Indies discovers Panama.

The Panel at the left of the central arch reads:

1513—Vasco Nunez de Balboa crosses the Isthmus of Panama and discovers the Pacific Ocean.

At the right of the central arch the panel reads:

1904—The United States succeeding France begins operations on the Panama Canal.

The Panel at the right end of the colonnade is inscribed:

1915—The Panama Canal is opened to the commerce of the world.

THE TOWER OF JEWELS COLONNADE, THE FOUNTAIN OF YOUTH

Beyond the colonnades and the great Roman arch, on the north face of the Tower of Jewels as it faces the Court of the Universe, are four commemorative tablets similar to those found on the south side. The panel at the left end of the colonnade is inscribed:

1542—Juan Rodriguez Cabrillo discovers California and lands on its shores.

The Panel at the left of the central arch reads:

1776—Jose Joaquin Moraga founds the Mission of San Francisco de Asis.

At the right of the central arch the panel reads:

1846—The United States upon the outbreak of war with Mexico takes possession of California.

The Panel at the right end of the colonnade is inscribed:

1850—California is admitted to the Union as a sovereign State.

PALACE OF MANUFACTURES
PORTAL, FROM THE SOUTH GARDENS

The Palace of Manufactures lies directly east of the Tower of Jewels and fronts on the Avenue of Palms. In architectural design, it duplicates the Palace of Liberal Arts, the repetition giving strength and simplicity to the entire south facade. The dignified main portal is flanked on either side by two minor entrances, similarly conceived and ornamented, the lattice work within the archways relieving the solidity of the design.

The composition of the Byzantine dome, with its tier of latticed windows, the "Victory"-tipped gable, the tiled slope above the arch, the bare wall spaces and the richly ornamented doorway, as seen from the South Gardens, illustrates the general construction of the main group of buildings. The dome gives height and decorative effect, the "Winged Victory" lightness and grace. The latter figure, which is repeated on the acroteria, as the gable platforms are called, of all the palaces of the main group, is by Louis Ulrich of New York. It bears, outstretched, a wreath which suggests the crown bestowed for work well done.

COURT OF FLOWERS
FOUNTAIN, BEAUTY AND THE BEAST

Between the Palace of Mines and the Palace of Varied Industries lies the Court of Flowers, enclosed on the third or north side by the Court of Ages and open on its southern exposure to the Avenue of Palms and to Festival Hall, which lies directly opposite. In its shape, a long oval, and in its location it is the eastern prototype of the Court of Palms, which breaks the wall of the main group of buildings toward its western end. Like that, it was designed by George W. Kelham of San Francisco.

Both Courts are rich examples of the Italian Renaissance, with traces of Byzantine influence, and while a superficial view might pronounce them almost identical, a further study reveals marked individuality in conception and development. In each, the note of emphasis and the tempermental appeal are entirely distinct. The Court of Palms is simpler, more dignified, more conventional. The Court of Flowers is richer in ornament and suggestion, more softly brilliant in atmosphere. The prevailing color is yellow relieved by pink.

COURT OF FLOWERS
PORTAL OF VARIED INDUSTRIES

In the Court of Flowers, the colonnade encircling the entire length of its oval is bordered by Corinthian columns arranged in pairs. The smoked-ivory tone is used throughout, except in the portals, where Sienna marble gives a deep note of color. The highly ornamental floral light-standards between the columns occur elsewhere throughout the court. The cornice is edged with red Spanish tiles and above the colonnade runs a richly decorated loggia that, with its suggestion of southern influences, enhances the warm, sunny atmosphere of the court. The repeated figure of the flower-decked and garlanded "Flower Girl" is by A. Stirling Calder. A conventionalized frieze in delicately colored arabesque runs between the balcony and the columns, the prevailing motif of which is the griffin. The colonnade is broken by three portals, opening respectively into the Palace of Manufactures on the west, the Palace of Varied Industries on the east and the Court of Ages on the north. These entrances, while they do not interrupt the colonnade below, as is the case in the Court of Palms, are made the keystones of the ornament of the upper balcony, where the triple arches, with their decorative treatment, furnish an effective break in the loggia.

COURT OF FLOWERS
A VISTA IN THE COLONNADE

The coupled Corinthian columns are of smoked ivory. The background of the wall-spaces is the same, but between the pilasters, occur panels of warm pink. The pilasters are in pairs to harmonize with the pillars bordering the colonnade. In the portals swing Roman lamps in dull blue-green. The heavy bronze lanterns, suspended from the deep-toned cream ceiling of the corridors, are Italian in design. At night, they are illumined by a soft, red glow, while the light from the standards between the columns and through the latticed doors of the entrances of the palaces is pale gold. There is no direct lighting in the court, the only other illumination being the deep red diffusive glow which brightens the Italian towers from within, so that the warm, bright charm pervading the Court by day, gives way at night to a sense of seclusion and intimacy that makes a poetic appeal equally strong.

COURT OF FLOWERS
ITALIAN TOWER FROM COLONNADE

The four Italian Towers, equally distant from the Tower of Jewels, two on either side, furnish the chief elements in the fine sense of balance and proportion of the south facade of the main group of palaces. Occuring in pairs at the entrances of the Court of Palms and the Court of Flowers and employing the same architectural elements and decoration, they show a pleasing variety in detail. The towers of the Court of Flowers have more of simplicity in design and give an even greater impression of height by the arrangement of columns. The same fairy by Carl Gruppe crowns all four towers, and helps to give the name of "the fairy courts" by which they are sometimes called. By the original design these two courts were to embody the fairy lore of the Occident and of the Orient, and the Court of Flowers, with the magic of its golden blossoms and its friendly beasts, enters far into the conception.

COURT OF FLOWERS
THE FRIENDLY LION AT THE PORTAL

With all its loveliness of detail and witchery of color, the prevailing charm of the Court of Flowers, true to its name, lies in the effective planting of flowers and shrubs. The main path through the Court is bordered on either side by spreading lophantha trees, trimmed four feet from the ground and branching to a diameter of five feet in delicate, lacy foliage. Masses of flowers in the pervading luxuriant color-tone carpet the whole court with gold, while banks of green fill the corners and outline the borders. The six "Friendly Lions" with their conventionalized garlands, by Albert Laessle of Philadelphia, guard the three entrances, one on either side. "Beauty and the Beast," the central fountain which dominates the Court, is by Edgar Walters of San Francisco. The basin is upheld by four alternating fauns and satyrs and about the base of the fountain is a procession of beasts in low relief. The statue of "The Pioneer" by Solon Borglum, which stands at the entrance of the Court, while it bears no relation to the symbolism of the Court itself, is a companion to "The End of the Trail" which occupies the same position before the Court of Palms.

PALACE OF VARIED INDUSTRIES
MAIN PORTAL

The central portal on the south facade of the Palace of Varied Industries is by many considered the finest doorway at the Exposition. It is a copy of the Hospital of Santa Cruz at Toledo, done in the Spanish Renaissance, of a style known as the plateresque. The rich appearance has the effect of being exquisitely chiselled with scroll-like finish, reminding one of the workmanship of a silversmith.

The sculptured ornamentations of the portal are the work of Ralph Stackpole. He is most fortunate in his treatment of the industrial types. The relief panel in the tympanum represents the industries of Spinning, Building, Agriculture, Manual Labor and Commerce.

"The Man with the Pick," seen on the side brackets, is a freely modeled statue, also appearing upon the portal of the Palace of Manufactures. The keystone figure typifies the Laborer, who is capable of relying on his brain. The upper group represents Age transferring his burden to Youth.

AVENUE OF PALMS
THE SOUTH FACADE BY NIGHT

Facing the Avenue of Palms is the stupendous wall formed by the Palaces of Varied Industries, Manufactures, Liberal Arts and Education. This long and imposing bulwark is over-topped by the great Tower of Jewels and the two pair of Italian Towers. The walls of the palaces, ivory-tinted and shadowed by palms, eucalypti and myriad shrubs, assume a new and more wonderful aspect under the batteries of the searchlights. The towers stand out against the night sky, glowing with the hidden lights like living coals, changing to pastel tints of blue and green, most beautiful of all when the reflectors convert them into shafts of white. The lamps along the Avenue punctuate the dark masses of foliage, and the contrasting high lights on towers and domes make an artificial illumination that for sheer beauty has never been equalled.

AVENUE OF PROGRESS
THE FINE VISTA TO THE MARINA

Spaciousness characterizes the Avenue of Progress, not only in its breadth but in its sweeping length. From the Fillmore Street entrance, which opens directly upon the Avenue, it appears to extend across the bay and on to the hills beyond. The Service Building is upon the left and from the opposite side comes the fanfare of the "Joy Zone." The Palace of Machinery is on the eastern side of the Avenue, and on the west are the Palaces of Varied Industries and Mines.

The landscape gardening is here most successfully carried out. *Dracena indivisa*, a species of palm, are planted at short intervals throughout the length of the boulevard. Against the dull buff of the palace walls are banked Monterey cypress and Lawson cypress, with a heavy under-growth of fir and spruce. The attractive lawns add a touch of formality to the impressive Avenue. Whatever effect of newness might have appeared in the walls of the great palaces is mellowed by Guerin's colors and there is a splendid atmosphere of enduring solidity, softened by the picturesque gardens.

MACHINERY HALL
THE CENTRAL ARCH IN THE PORTAL

The Palace of Machinery extends for nearly one thousand feet along the Avenue of Progress. Its main entrance, facing the west, is composed of three splendid arches, set off by free-standing columns, which resemble weather-stained shafts of Sienna marble and are the pedestals for the sculptured figures representing the powers of "Invention," "Electricity," "Imagination" and "Steam." On the inner facade of the arches are grills of amber glass, forming a strong background for the decorative friezes and sculptured eagles, the latter being symbols which predominate throughout the Exposition. Dwarf cedars serve to magnify, by comparison, the gigantic dimensions of this entrance. Daniel Chester French's commanding statue, "The Genius of Creation," occupies a prominent place before the central arch.

MACHINERY HALL
THE COLONNADE IN THE PORTAL

The dimensions of the main entrance to Machinery Hall are in keeping with the size of the building, which is the largest wooden framed structure in the world. Architecturally the style is after the ancient Roman, the motif being supplied by studies of the baths of Caracalla. The decorative designs in the vestibule are sculptured figures and accompanying insignia typifying the manufacture and use of machinery by man. The relief figures of the spandrels are forcefully executed. About the base of the pillars are friezes, symbolic of mechanical invention. These relief designs are the work of Haig Patigian of San Francisco.

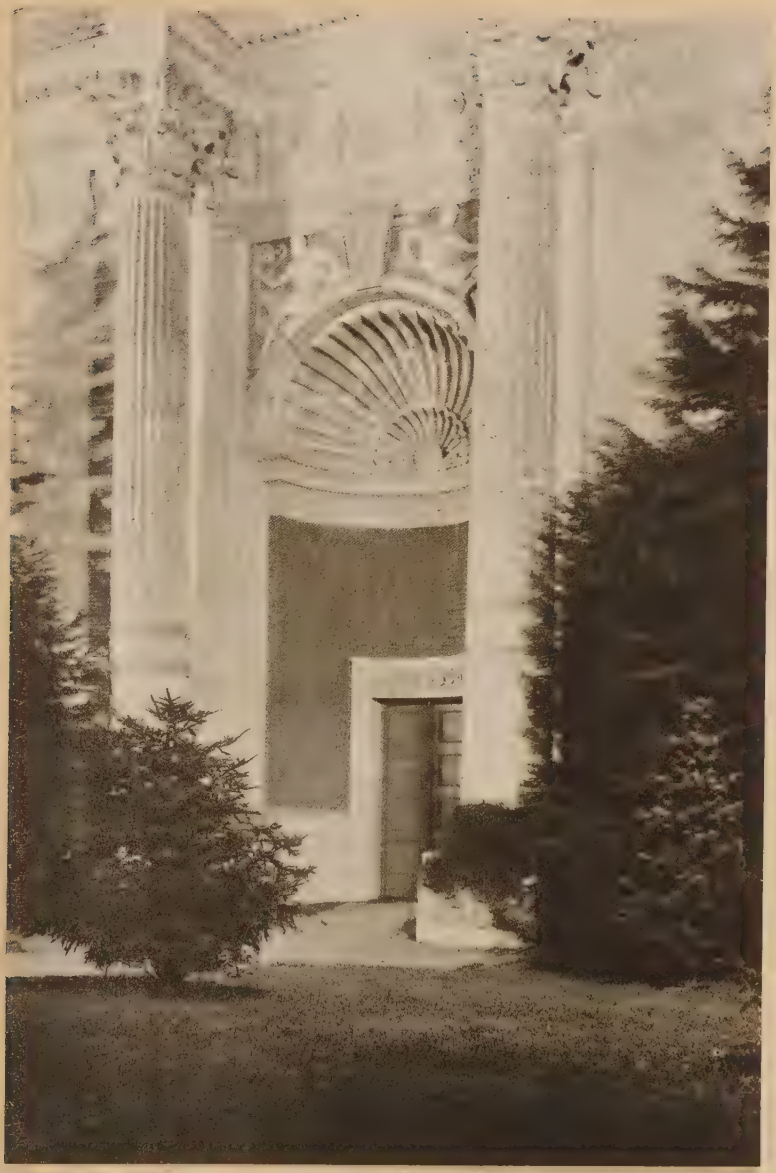
This great archway is one of the most interesting achievements, from an architectural standpoint, to be found at the Exposition. The space covered is large, yet so cleverly handled that no bareness is suggested. The coloring within the vestibule is in shades of blue, and the massive pillars supporting the three arches are toned in rich terra cotta.

MACHINERY HALL
ONE OF THE MINOR ENTRANCES

Flanked by Corinthian columns which reflect, in smaller size, the great pillars of the main entrance, four minor doorways break the long western wall of the Palace of Machinery on either side of the central entrance, the architectural and sculptural design in them being similar to that of the main portal. The frieze in low relief, encircling the bases of the columns and representing the genii of mechanics, is repeated from the larger entrance, as are also the figures in the spandrels, typifying the application of power to machinery.

The color treatment of these doorways is especially brilliant. The Corinthian columns simulate Sienna marble. The background in the spandrels is stained a rich orange. The shell canopy, as in other panels where it is used throughout the Exposition, is in cerulean blue, the wall space beneath it is a deep pink, while the door is the customary green.

The landscape planting along the entire wall is superb. Against the ivory-tinted background, various species of evergreens are grouped with consummate skill.



PALACE OF MINES
A LAMP NICHE IN THE COURT

The Court of Mines, opening directly across from the main portal of Machinery Hall, is the entrance to the inner courts from the Avenue of Progress. The effective massing of the shrubbery is enlivened by the gay banners and streamers, designed by Jules Guerin, which are one of the most stimulating decorative features of the Exposition. The walls on either side are broken by the entrance portals to the buildings, done in Italian Renaissance style. Their distinctive features are the niches on either side of the entrances, in which are placed vigorous figures, designed by Albert Weinert, and the ornamental lamps below. The court is illuminated at night by concealed light thrown on the walls from reflectors in the forms of interesting green shells resting on shapely standards.

COURT OF AGES
THE TOWER BY NIGHT ILLUMINATION

The Court of Ages was designed by Louis Christian Mullgardt of San Francisco. Of all the Exposition courts it is the most original and imaginative in conception, the most complete in its organic, structural unity, the richest in ornament, in poetic suggestion, in the depth and dramatic appeal of its symbolism.

The Court suggests many architectural periods and types, yet eludes classification under any one of them. The Gothic clearly predominates, with traces of English, Spanish, and Portuguese elements. With further hint of Romanesque, of Moorish and of French influence, these varying elements have been so fused in the imagination of the architect that the resultant creation is independent of all of them in its daring, yet restrained, originality. In the magnificent square tower at the center of its northern end, all the beauty and spiritual import of the Court culminate. Its aspiring length of line, unbroken from base to summit, gives poise and uplift, the broad, plain surfaces give nobility and strength and the exquisite richness and delicacy of the ornament give lightness and grace, while the sculpture blends and crowns the deep pervading symbolism of the Court.

COURT OF AGES
THE FOUNTAIN OF EARTH

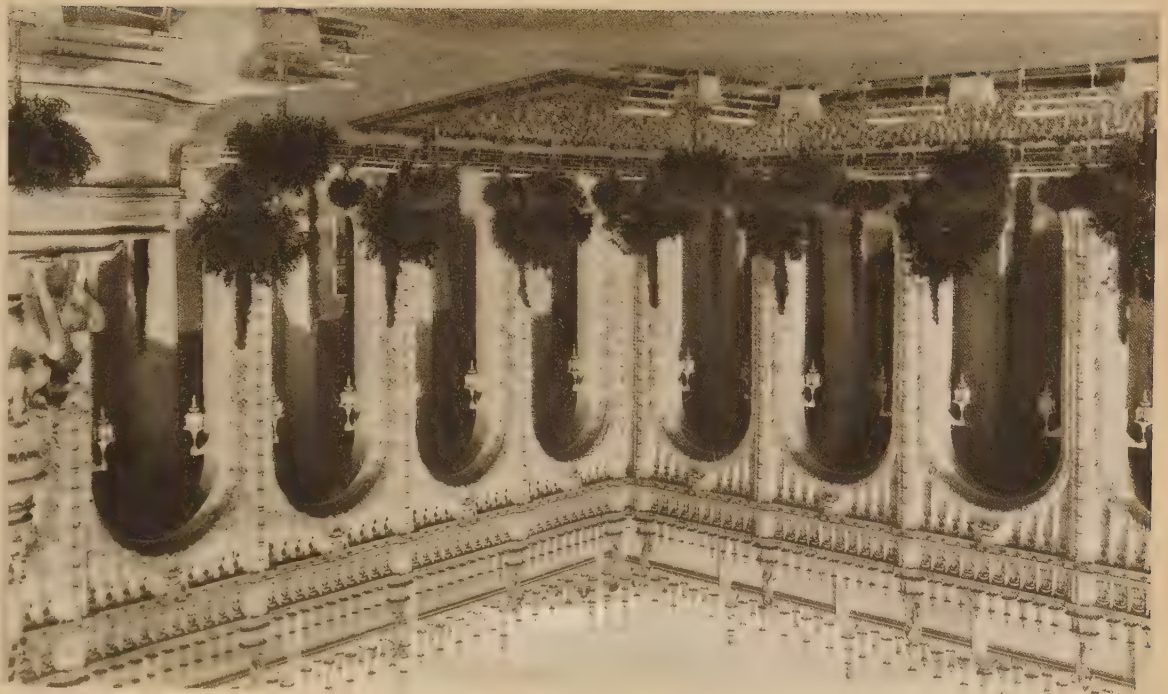
While it is possible to find keen enjoyment in the Court of Ages for its delicate beauty and exquisite refinement alone, even the slightest study of its architectural and sculptural detail reveals a depth of underlying purpose and meaning that invites further analysis. The architect calls it "an historical expression of the successive ages of the world's growth." He suggests four stages: the nebulous world, symbolized by the central fountain, in which Robert Aitken of San Francisco has worked out a stupendous study of primeval passions. Out of chaos, come the elemental forces, Water, Land and Light. The braziers and cauldrons symbolize Fire. The two sentinel columns, flanking the tower on either side, are Earth and Air. The eight paintings by Frank Brangwyn of London, in the corridors, in great richness of color depict Earth, Air, Fire and Water. Thus the first state is indicated.

The second stage is symbolized by the decorative motifs employed on the arcade surrounding the court, where on piers, arches, reeds and columns, in marvelously wrought sculptural ornament, is shown the transition from plant to animal life through kelp, crab, lobster and other sea animals and shell motifs.

COURT OF AGES
THE GARDEN OF HYACINTHS

Following the symbolism of the Court of Ages through the first nebulous period of the world's growth, through the second, which shows the transition in successive forms of sea-plant life, the third period is reached where are illustrated the earliest forms of human, animal, reptile and bird life prevailing in the stone age. This age is indicated, in the court, by the prehistoric figures surmounting the piers of the arcade and by the first sculptured group over the entrance to the tower. The repeated arcade figures, which were designed by Albert Weinert, represent alternately Primitive Man and Primitive Woman.

The perfection of the landscape planting and the skill with which it subtly accentuates the meaning of architecture and sculpture are worthy of study. In the background, close against the piers of the arcade, tall, slender Italian cypresses emphasize their rhythmic length of line. Amid a growth of tropical luxuriance stand glossy-leaved orange trees laden with fragrant blossoms and golden fruit. Balled acacias in formal rows outline the paths, while a succession of plantings has given a varying color scheme and a new perfume to each season.



COURT OF AGES
A GLIMPSE FROM THE COLONNADE

The Court of Ages is the only one of the Exposition courts which is entirely independent of outside influences. The other courts derive breadth of appeal from the fine vistas through arched gateways or along dignified colonnades. The Court of Ages is shut in upon itself by the arcaded and vaulted ambulatory which extends continuously around its four sides, and by this cloistered effect, its individual impression is deepened and intensified.

Through the lovely rounded arches of this encircling colonnade, which is elevated a few feet, one looks down into the beauty of the court, or out across it to the richly fretted walls. In the curve of each arch, hang two delicately modeled lanterns.

COURT OF AGES
A VISTA IN THE COLONNADE

The cloistered effect of the long colonnade surrounding the four sides of the Court of the Ages is deepened by the vaulted ceiling, which, in its Roman simplicity of line, contrasts effectively with the filigreed exterior of the arcade.

The only color in the court, aside from a slight use in the tower and the massed luxuriance of flowers, is found in the corridors where, between the square pilasters, the prevailing old ivory is stained pink of a deeper tone than in the other courts. The ivory pilasters are carried up into the ceiling in curving, transverse arches, while the band of blue, following their edges, leads to the rich blue depths between them. At the far end of every vista glows the riot of color in the superb murals by Frank Brangwyn. The play of sunlight through the succession of rounded arches increases the sense of bright charm.

COURT OF AGES
THE TOWER THROUGH NORTH AISLE

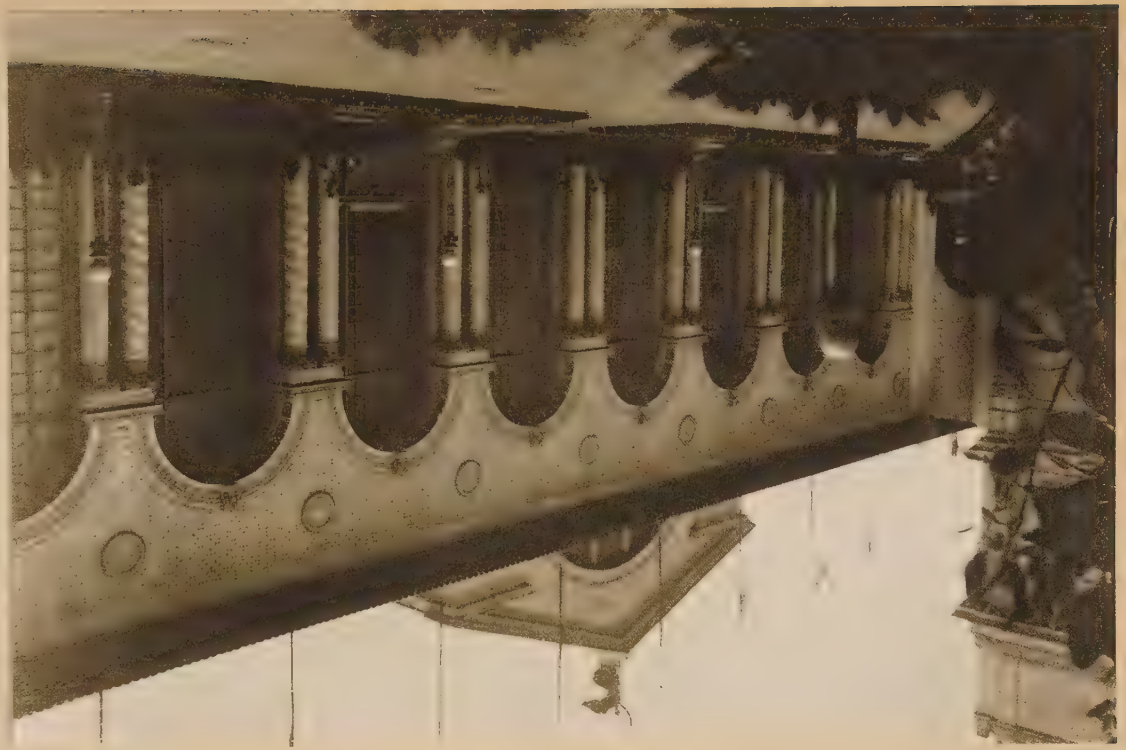
In the North Court of Ages, leading to the Esplanade, the tower is identical with the main court, and the entire architectural treatment, while simpler, is in the same spirit. Robbed of the complex symbolism by which, in the larger court, the evolution of the lower forms of life is depicted, the higher spiritual lesson is here intensified. The sculptured groups in the tower, by Chester A. Beach of San Francisco, represent the rise of humanity through successive ages of civilization. The conventionalized lily petals decorating the summit of the tower suggest the highest forms of plant life. The delicate lace-like finials, rising from the highest points of court and tower alike, express aspiration. The chanticleers on the finials surrounding the court symbolize the dawn of Christianity.

The star-like clusters of lights, raised aloft, two in the main court and four in the north court, deepen the ecclesiastical atmosphere by suggesting the golden monstrance emblematic of the rays of the sun and of the radiating presence of God, and used in the Catholic Church as a receptacle for the sacred host.

FLORENTINE COURT
PALACE OF TRANSPORTATION

The Florentine Court and the Venetian Court lie east and west respectively of the Court of the Universe. They are sometimes called the Aisles of the Rising and the Setting Sun. While in reality only connecting avenues, the wealth of careful detail lavished upon them makes of them charming interludes between the larger and more imposing courts, and yet so skilfully do they conform to the general plan that they blend one larger court with another, without expressing a distinct individuality of their own. They were planned by W. B. Faville of San Francisco. While identical in design upon three sides, their adaptation upon the fourth side to the courts which they adjoin, east and west, and the variety in landscape effects, insure against exact duplication.

The Florentine Court lies between the Court of Ages and the Court of the Universe, with the Palace of Transportation bounding it on the north and the Palace of Manufactures on the south. Its eastern wall repeats the rich decorative treatment of the Court of Ages, which it joins.



COURT OF THE UNIVERSE THROUGH THREE GREAT ARCHES

When one stands in the Court of the Four Seasons, facing east, two splendid arches are seen framed by the Eastern Gateway of the Court. The first, across the Venetian Court, is the Arch of the Setting Sun, surmounted by its symbolic group of the Nations of the West. Across the vast Court of the Universe, beyond the Fountains of the Rising and the Setting Sun, is the triumphal Arch of the Rising Sun surmounted by its symbolic group of the Nations of the East.

These magnificent modern expressions of the arches erected by the old Romans to commemorate their triumphs were designed by McKim, Mead and White, the architects of the Court of the Universe, and are richly adorned with sculpture designed by various artists. In the attics are carved appropriate inscriptions selected by Porter Garnett, which will be found on succeeding pages.

There is an atmosphere of bigness about the Court of the Universe, created not only by the architectural features, but by the symbolism of the final meeting of the Nations of the World, made possible by the completion of the Panama Canal.

COURT OF THE UNIVERSE
TRIUMPHAL ARCH, THE SETTING SUN

The magnificent mass of the Western Arch is heightened at night by the effective illumination. Shafts of white light from concealed projectors pick out the sculptured group that surmounts it. The bulk of the arch catches only the rays from minor lamps within the court and upon this shadowy pedestal, the group of the Nations of the West stands out in strong relief. Below, the ceilings of the arch and corridors are brilliant from concealed lights placed within them.

COURT OF THE UNIVERSE
TRIUMPHAL ARCH, THE RISING SUN

The triumphal arches which by night gain in majesty and mysterious power, by day have the added beauty of the color manipulation and decorative treatment, which is exceedingly rich and varied.

The twisted columns of Sienna marble which flank the arch, two on either side, are composite, mingling Corinthian and Ionic elements. Each column is crowned with a sculptured figure, representing the "Angel of Peace" by Leo Lentelli. Between the columns, set in a square of deep pink, is a burnt orange medallion, the figures in relief, suggesting Nature and Art, being designed by A. Stirling Calder and B. Bufano.

On either side of the curve of the arch, latticed windows in green give a Moorish touch. The figures in the spandrels, representing Pegasus are by Frederick G. R. Roth. A frieze in relief, bands the arch beneath the inscription, while Cleopatra's needle, four times repeated, gives height and classic emphasis to the crenellated parapet out-lining the summit. The sculptured groups "The Nations of the East" and "The Nations of the West" are the joint work of A. Stirling Calder, Frederick G. R. Roth and Leo Lentelli.

COURT OF THE UNIVERSE
FOUNTAIN OF THE RISING SUN

In the eastern portion of the sunken garden is the Fountain of the Rising Sun. The tall, slender shaft, a column of travertine by day and a column of light by night, supports a sphere upon which is poised a statue typifying the dawn of day. Adolph A. Weinman is the sculptor of this "Rising Sun" which is so deservedly popular on account of the irresistible appeal of the youthful figure.

Everything about the fountain is indicative of the vigor of youth, the energy associated with the rising of the sun. The frieze about the base represents the triumph of light over darkness, and the merry play of waters suggests perpetual activity. The concrete bowl is of goodly proportions and within the pool are sculptured figures representing mythical creatures of the ocean.

Bordering the fountain are gardens, at first ablaze with rhododendrons, then massed with the pink blooms of hydrangeas, and later bright with the flowers of each successive season.

COURT OF THE UNIVERSE
FOUNTAIN OF THE SETTING SUN

Quite as lovely in every detail as the preceding is the Fountain of the Setting Sun. It is in the opposite portion of the sunken garden where, when the sun is in its descent, it is shadowed by the Triumphal Arch of the Nations of the West.

Crowning the pillar is the figure of a maid, her drooping wings and languorous pose denoting relaxation, a suspension of the day's toil. This statue was also modeled by Adolph A. Weinman. The supporting shaft conveys an impression of buoyancy and there are friezes above and below the bowl of the fountain similar to those of the Rising Sun. At night the columns which support these figures are aglow with concealed lights, and the beauty of the fountain is wonderfully enhanced.

COURT OF THE UNIVERSE
THE FOUNTAIN POOL AND TOWER

The inscriptions on the two Triumphal Arches in the Court of the Universe are drawn respectively from Occidental and Oriental literature. It was designed that the large central panels possess a cosmical, an epical, or an elemental quality, and that the smaller panels on either side deal with abstractions, such as truth, nature or beauty. In accordance with this plan, the inscriptions on the Arch of the Setting Sun facing away from the court are as follows:

The panel at the left of the attic, representing Italy, reads

The world is in its most excellent state when Justice is supreme.—Dante.

The panel in the center of the attic, representing Germany, is inscribed

It is absolutely indispensable for the United States to effect a passage from the Mexican Gulf to the Pacific Ocean; and I am certain that they will do it. Would that I might live to see it—but I shall not.—Goethe.

The panel at the right of the attic, representing France, reads

The Universe, an infinite sphere, the center everywhere, the circumference, nowhere.—Pascal.

The inscriptions on the Arch of the Setting Sun, facing the Court, are as follows:

The panel at the left of the attic, representing England, reads

In nature's infinite book of secrecy a little I can read.—Shakespeare.

The panel in the center of the attic, representing America, reads

Facing west from California's shores,
Inquiring, tireless, seeking what is yet unfound,
I, a child, very old, over waves
Towards the house of maternity,
The land of migrations, look afar,
Look off the shores of my western sea,
The circle almost circled.

—Whitman.

The panel at the right of the attic, representing Spain, is inscribed

Truth, witness of the past, councillor of the present, guide of the future.—Cervantes.

COURT OF THE UNIVERSE IN THE PROMENADE BY NIGHT

The inscriptions on the Arch of the Rising Sun, facing the Court, are as follows:

The panel at the left of the attic, representing China, is inscribed

They who know the truth are not equal to those who love it.—Confucius.

The panel in the center of the attic, representing India, reads

The moon sinks yonder in the west,
While, in the east, the glorious sun
Behind the herald dawn appears.
Thus rise and set in constant change those shining orbs
And regulate the very life of this our world.
—Kalidasa.

The panel at the right of the attic, representing Japan, reads

Our eyes and hearts uplifted, seem to gaze on heaven's radiance.—Hitomaro.

COURT OF THE UNIVERSE
A NICHE AND URN BY NIGHT

The inscriptions on the Arch of the Rising Sun, facing away from the Court, are as follows:

The panel at the left of the attic, representing Arabia, reads

He that honors not himself lacks honor wheresoe'er he goes.—Zuhayr.

The panel in the center of the attic, representing Persia, is inscribed

The balmy air diffuses health and fragrance,
So tempered is the genial glow that we know
neither heat nor cold.
Tulips and hyacinths abound.
Fostered by a delicious clime, the earth blooms
like a garden.—Firdausi.

The panel at the right of the attic, representing Spain, reads

A wise man teaches, be not angry; from untrodden ways turn aside.—Phra Ruang.

PALACE OF TRANSPORTATION IN THE CORINTHIAN COLONNADE

This promenade, formed by the vast portico of the Palace of Agriculture, is in harmony with the architectural scheme of the Court of the Universe. It is the eastern wall of the aisle leading from the the main court to the Column of Progress.

The shafts of the pillars are fluted and capped after the Corinthian order. Terra cotta, mellow in tone, is the color which has been used upon the travertine material of the columns, and the walls flanking the majestic array of pillars are painted a warm pink. The height of the ceiling is intensified by its deep blue, which seems to blend with the azure of the sky, as one glimpses it through the far opening of the corridor. Masked lanterns adorn the arched ceiling; on the columns are shell-screened lamps and at night the sweep of the promenade is magnified by the indirect lighting effects.

VENETIAN COURT
PALACE OF AGRICULTURE

The great triumphal arches of the Central Court dominate the connecting aisles on either side, the Arch of the Rising Sun forming the west side of the Florentine Court and the Arch of the Setting Sun the east side of the Venetian Court. All the splendor and dignity of architectural treatment and decorative ornament that enrich the arches as they face toward the Court of the Universe are repeated on the reverse sides.

The treatment of the side walls in the Florentine and Venetian Courts is identical, displaying some of the most delightful features of the Italian Renaissance, with marked richness in the use of both color and ornament. The walls are covered with a diaper pattern in pink and warm ivory. Bright blue and deep orange stain the overhanging cornice. The great windows are latticed and bound with green, the keystone of their arches being a quaint figure with folded wings. Between the arches are inset blue Italian medallions. Between the windows are coupled Corinthian columns, their shafts richly overlaid with ornament after patterns suggested by the churches and palaces of southern Italy. The planting is profuse, with masses of green against the walls and a wealth of bloom, pink predominating in the Florentine Court and yellow in the Venetian.

COURT OF THE FOUR SEASONS
THE NIGHT ILLUMINATION

The Court of the Four Seasons is the most restful, the most intimate and the most harmonious of the three main courts, an effect produced by its classic simplicity and the charm of its architecture, sculpture and planting.

The long approach of the north court, which is entered from the Esplanade, is bordered by the stately colonnades of the Palace of Agriculture on the east and the Palace of Food Products on the west. The columns are Ionic, the decorative treatment of their capitals, and of the freize above, being in fruits and grains, happily conventionalized. The green sward of the avenue is set, here and there, with fine yew trees, while tall, slim eucalypti flank the entrance to the Court.

The Fountain of Ceres designed by Evelyn Beatrice Longman, by the poise of its crowning figure and by the grace and dignity of its entire outline, no less than by its classic conception and fine architectural feeling, enhances the chaste beauty of the long vista whether seen by day outlined against the misty bay and the sweep of hills beyond, or by night, silhouetted against the white rays of the scintillators which are placed on the harbor's edge.

COURT OF THE FOUR SEASONS
THE GREAT HALF DOME

The theme of the Court, the fruitfulness of the changing seasons, is sympathetically rendered by architecture, sculpture and painting in happy combination. The decorative forms all employ agricultural motives, and the sculptured groups or figures and the mural paintings are variations of the same thought.

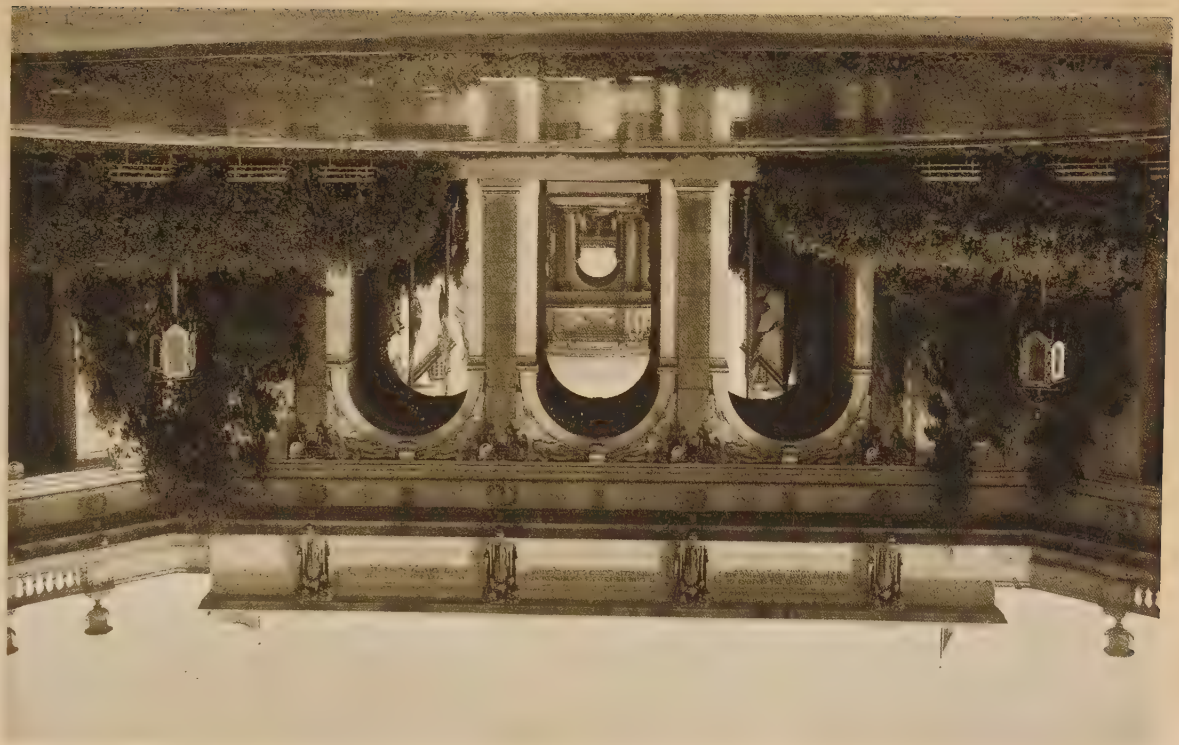
In architecture, the Court, which was designed by Henry Bacon of New York, is almost severely classic, enriched in its minor details by touches of the Italian Renaissance. The Half Dome, which lies directly opposite the long northern approach, is modeled after Hadrian's villa near Rome. The decoration of the vault of the dome is influenced by the richer coloring of the Court of Palms into which it opens on its inner side, while the archway softens into lighter tones in harmony with the more delicate coloring of the Court of the Four Seasons.

The fine balance of line and proportion which characterizes the Court is shown in the three sculptured figures by Albert Jaegers,—"Harvest," the seated figure which fitly crowns the half-dome, blending finely with its nobility and strength of outline, and "Rain" and "Sunshine," which surmount the splendid columns of Sienna marble on either side of the dome.

COURT OF THE FOUR SEASONS
THE WESTERN ARCHWAY

The east and west entrances to the Court are massive archways, most satisfying in their purity and dignity of architectural form and treatment, as well as in the superb outlook which they give on either hand. The arches are divided by Corinthian pilasters of Sienna marble. Within, their vaulted ceilings are delicately colored and modeled in faint relief after ancient classic designs, suggesting harvest scenes. The spandrels in the triangles over the curve of the arch and the four times repeated figures which serve as pilasters in the paneled attic space above, are by August Jaegers. All are gracefully molded women's figures, and all alike are emblematic of the richness of the harvest. The signs of the zodiac letter the cornice between the arches and the attic. The inscription above the eastern gateway is from Spenser's "Faerie Queene," and that over the western from "The Triumph of Bohemia" by George Sterling.

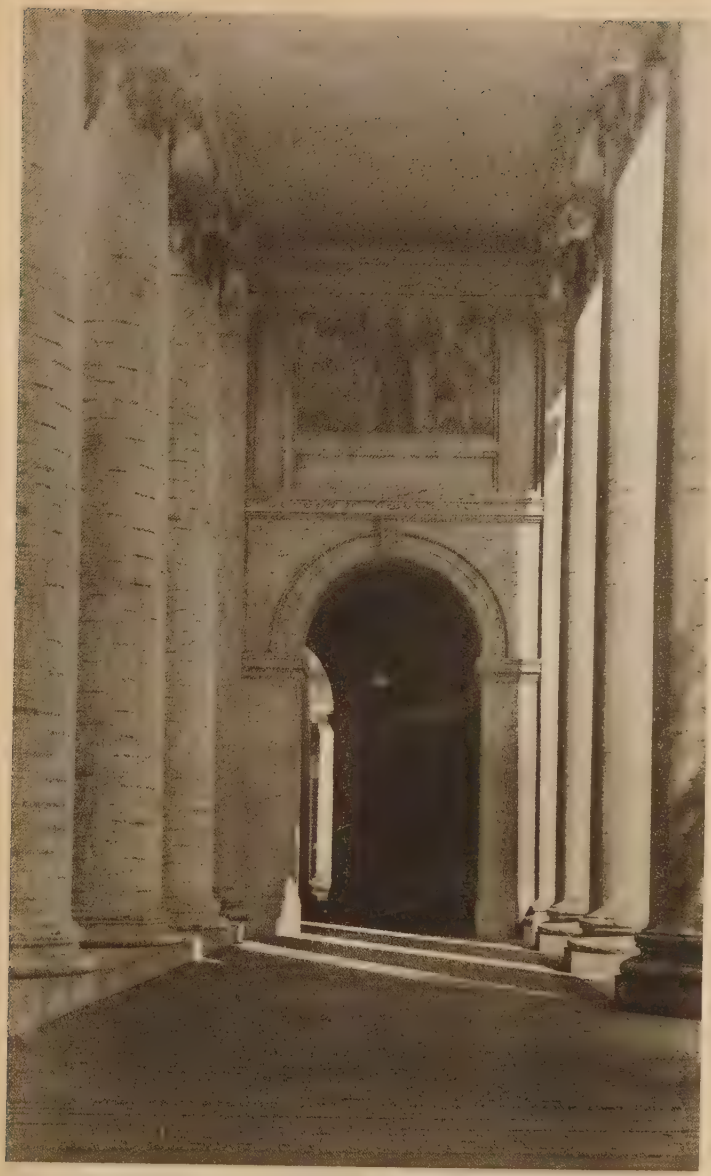
The serenity and intimate seclusion of the Court are due perhaps more than to any other single feature, to the quiet, circular pool in its center, shut in by banks of shrubbery and bare of sculptured ornament.



COURT OF THE FOUR SEASONS
ONE OF THE COLONNADE MURALS

The Court is octagonal in shape, by reason of the fountains, screened by stately rows of columns, which fill its corner recesses. These corner fountains are distinctly Roman in inspiration, the detail being suggested by the baths of Caracalla. Between the double rows of massive Ionic columns runs the colonnade. The capitals of the columns are enriched by pendant ears of corn, surmounted by a single open flower. Above the severely treated doorways, in each recess, are two mural paintings by Milton Bancroft, picturing alternately the seasonal pleasures and pastimes and their activities or industries. The murals, with the two in the half-dome, also by Milton Bancroft, are all conventionally classic, in keeping with the spirit and atmosphere of the Court.

Within the sheltered niches are the fountains of the four seasons, where the water, rose-tinted by day and a luminous green by night, slips softly and musically over three broadening semi-circular terraces to the cool, green pool beneath. The sculptured groups, surmounting the terraced fountains, are by Furio Piccirilli of New York. The enclosing walls are soft pink, the line where they join the blue vault of the sky charmingly broken by the living green of luxuriant, trailing vines.



COURT OF THE FOUR SEASONS
THE IONIC COLUMNS

Through the columns is a glimpse of the Eastern Gateway where, carved in three panels over the entrance, is the following inscription:

So forth issew'd the seasons of the yeare,
First lusty spring all dight in leaves and flowres.

Then came the jolly sommer being dight
In a thin cassock coloured greene,
Then came the autumne all in yellow clad,

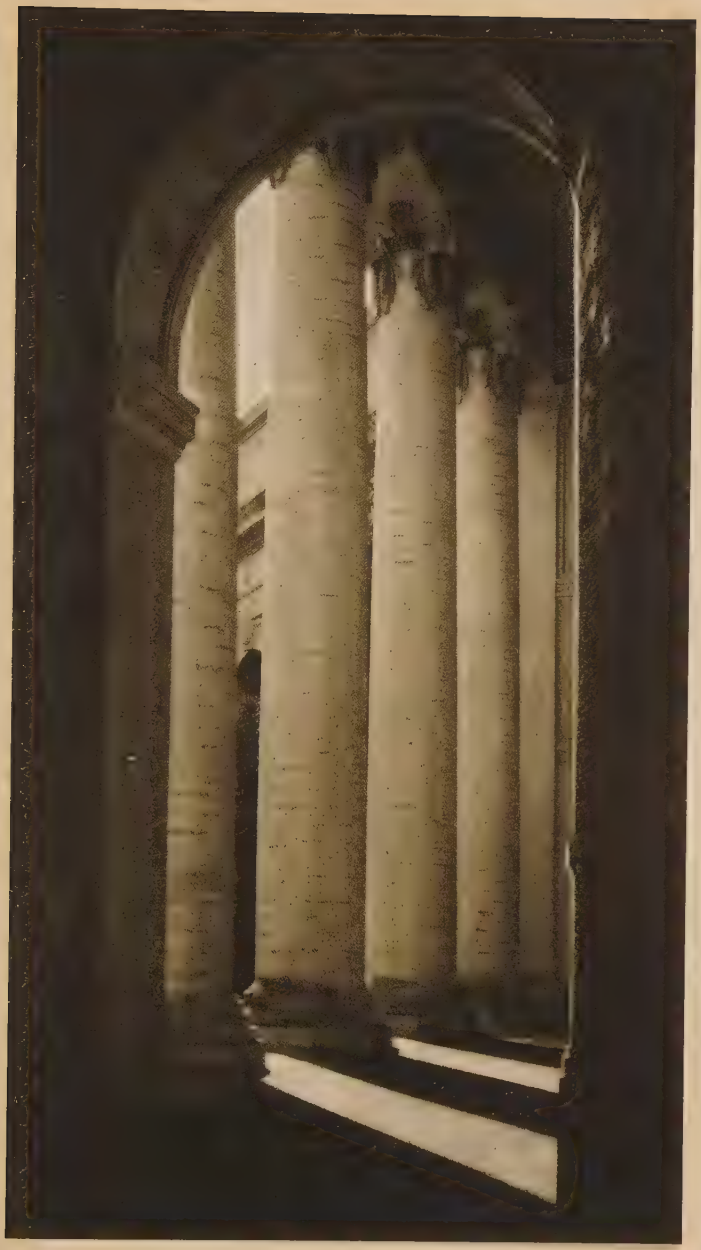
Lastly came winter, cloathed all in frize,
Chattering his teeth, for cold that did him chill.
—Spenser.

The triple panel in the attic of the Western Gateway reads:

For lasting happiness we turn our eyes to one alone,
And she surrounds you now.

Great nature, refuge of the weary heart, and only balm to breasts that have been bruised.

She hath cool hands for every fevered brow
And gentlest silence for the troubled soul.
—Sterling.



COURT OF THE FOUR SEASONS
THE COLONNADE AND LAWN

The harmonious impression of the Court of the Four Seasons is due largely to the faithfulness with which classic influences have controlled every detail, both in architecture and in ornament. The bulls' heads between festoons of flowers which decorate the base of the entrances into the north court, the eagles at the corners of the pylons above, and the vases repeated on the balustrade about the Court are all Roman in design. Thoroughly classic also are the wreaths of fruits and grains on the panel of the cornice and the lions' heads above. While "The Feast of Sacrifice," the superb groups by Albert Jaegers, crowning the pylons at either side of the entrance to the north court, recall the ancient custom of celebrating the close of harvest by the sacrifice of flower-garlanded bulls.

The planting of the court is quiet and stately, and notably carries out its spirit, with the gray-green of foliage plants and eucalyptus trees and the gnarled stems of gray old olive trees. In its vistas from any angle or point of view, the Court is peculiarly satisfying and beautiful.

COURT OF THE FOUR SEASONS
THE NORTH COLONNADE BY NIGHT

To stand in the midst of this curving octagonal court and hear, above the whisper of the trees, the murmur of the four hidden fountains that gush unseen from the base of allegorical groups of statuary, glimpsed through colonnades, is to stand in Hadrian's villa of old, where we hear

> "Fitly the fountains of silver leap,
> Whose sound is as soft as the listless flow
> Of streams that forever linger and go
> Down delicate, dream-far valleys of sleep."

As in a dream, one looks down the last vista to the open rotunda and crescent hemicycle of the Palace of Fine Arts beyond a lagoon that mirrors them on its surface. Rising from the rich, green massing of shrubbery and mossy banks, the rotunda lifts its proud head, encircled with garlands of symbolical figures, as above a grove of Academe. Behind it the soft red walls of the palace glow like the fading embers of sunset. These courts, strung like a rope of pearls between the two poles of man's achievement—mechanics and art—are the heart of the Exposition, and in them are treasures of color and form untold.

—*Edwin Markham*

PALACE OF FOOD PRODUCTS
THE PORTAL FROM THE GARDENS

The north facade of the Palaces which line the Marina is bare almost to severity, except for the rich adornment of the portals, the same detail being repeated for each palace. Spanish models served as the patterns for these handsome doorways, the three fine arches, with their supporting columns, suggesting the earlier Spanish Gothic, while the decorative features reflect the Moorish influence of a later period.

The motif is appropriate for the waterfront, reminiscent as it is of the epoch of the Spanish Main. This hint is carried out in the sculptured figures in the alcoves above each arch. Allen Newman modeled them, giving to his work the dash and daring of the domineering conquistadors and piratical deckhands of those stirring days. The portal here pictured leads directly to the Esplanade near the Gardens adjoining the California Building.

PALACE OF FOOD PRODUCTS
A DETAIL OF THE MAIN PORTAL

It requires several visits to the Exposition to become accustomed to the stupendous scale which has been followed, not only in the expansive landscape gardening, but in the architectural plans.

In this illustration, a faint conception is afforded of the proportions of the main entrance to the Palace of Food Products. The doors themselves are of ample size, yet are dwarfed to insignificance by the lofty columns and vaulted ceiling of this delightful portal, which is a reproduction from the Spanish Cathedral of Salamanca. The great arches are decorated after the plateresque style, and the spandrels abound in garlands, horns of plenty and other goodly tokens. A Moorish note is detected in the lacy network of the latticed windows. The domed ceilings are painted blue and tints of pink and dull orange are used on the walls and columns of the portal.

THE ESPLANADE
NORTH FACADE, COLUMN OF PROGRESS

The Esplanade is bounded on the north by the Marina and the sparkling waters of the Bay. The boundary line on the south is the imposing frontage formed by the north facade of the four palaces, broken by the inviting entrances to the Court of Ages, the Court of the Universe and the Court of the Four Seasons.

The domes which mark these entrances loom up in fine proportions, and the entrances to the various palaces are particularly well done. Against the old ivory of the massive walls are clustering thickets of cedar, spruce, eucalyptus and clumps of low-growing shrubs.

It is a rare combination—the view one has from the Esplanade. Across the Bay are the inviting hills of Marin County and equally enticing are the vistas stretching through colonnades and arches formed by the courts and palaces of the Exposition. The Column of Progress, surmounted by the "Adventurous Bowman", holds the most noticeable position on the Esplanade.

NORTH FACADE
A VIEW FROM THE BAY

The Esplanade extends westward from the ferry slip, along the north facade of the main group of buildings, past the massive walls of the California building and through the States' section to the Massachusetts building.

From the Bay, the dominating center of the Esplanade is the splendid Column of Progress, on either side of which lies the Spanish wall of the north facade broken only by the four magnificent and identical sixteenth-century Renaissance portals which open into the Palaces of Mines, of Transportation, of Agriculture and of Food Products. From the base of the Column of Progress, the vista stretches away, through the Forecourt of the Stars and the Court of the Universe, to the Tower of Jewels, which dominates the southern approach to the grounds. Against the sky-line are outlined the lesser spires of the Italian towers, the heavy bulk of the sculptured groups crowning the arches of the Rising and the Setting Sun, the square summit of the Tower of the Ages and the round domes of the palaces.

PALACE OF FOOD PRODUCTS
A VIEW FROM THE FINE ARTS LAGUNA

The impression of unity of design in the main group of buildings is heightened by certain distinctive features which characterize all of them in common. On all, there is the central dome, which, with the repeated smaller domes on the corners, is the chief source of charm in the pronounced Oriental or Moorish effect when seen from a distance. The long, unbroken lines and wall spaces give a sense of repose and restraint and emphasize the richness and beauty of the entrances where the decoration is massed. The Palace of Food Products occupies the north-west corner of the main group of buildings. Its western exposure is Roman in design to harmonize with the Palace of Fine Arts on the opposite side of the laguna. Its dominant feature is the great half-dome, officially called "The Half Dome of Physical Vigor," which forms its west entrance. The tall Corinthian columns on either side support Ralph Stackpole's figure of "Youth" and crowning the smaller columns which line the dome are the repeated statues by Earl Cummings, portraying "Physical Vigor," from which the dome takes its name.

PALACE OF EDUCATION
A VIEW FROM THE FINE ARTS LAGUNA

The western exposure of the Palace of Education duplicates the same wall of the Palace of Food Products and the entire facade along the laguna is called the Roman wall, by reason of the thoroughly classic spirit in which it is conceived.

The half-dome here, as there, forms the architectural keystone, and in both buildings, the three niches on either side hold the same alternating figures. While the half-dome, with its entire decorative treatment, belongs more fittingly to the Palace of Education, the sculptured figures in the alcoves, by Charles R. Harley, representing alternately "Abundance" and "The Triumph of the Fields," are more in keeping with the Palace of Food Products.

The north face of the Palace of Education, which opens on the Court of the Sunset, connecting Administration Avenue with the Court of the Four Seasons, duplicates the three Spanish doorways of its south facade; and in harmony with these doorways, those on the south wall of the Palace of Food Products, which look out upon the same avenue, are similar in treatment.

PALACE OF EDUCATION
THE HALF DOME OF PHILOSOPHY

The two magnificent Roman half-domes which give character to the otherwise long and bare wall space of the western facade are called in the Palace of Food Products "The Half Dome of Physical Vigor" and in the Palace of Education "The Half Dome of Philosophy." In dignity and nobility, due to massive size and strength of treatment, in beauty of modeling and restraint of decoration, this effective use of the half-dome is one of the finest architectural achievements on the grounds.

The fine, strong figure by Ralph Stackpole, which surmounts the giant Corinthian columns on either side of the opening is used also at the entrance of the Palace of Food Products and here, as there, it is called "Youth," the repeated figure evidently signifying in the mind of the artist the union of intellectual and physical vigor which exemplifies the finest type of manhood. The dome takes its name from the eight times repeated female figure, representing Education, which crowns the Corinthian columns lining its inner curve.

PALACE OF EDUCATION
THE FOUNTAIN IN THE PORTAL

The central decorative feature within the half-domes which form the western portals of the Palaces of Education and of Food Products is, in each case, a fountain, architectural in character and of great dignity of line and beauty of modeling. Both were designed by W. B. Faville from old Italian models found in Sienna and Ravenna. Both are circular in form and built up in successive tiers, the one at the entrance to the Palace of Education being the simplest in construction and gaining more in charm and grace from the flow of the water.

The interior treatment of the domes furnishes an effective background for the fountains. The vault of the ceiling is a richly colored conventionalized pattern in orange, pompeiian red and blue. The repeated Corinthian columns lining the curve are of Sienna marble. The doorways between them, with the Moorish grill above the doors, are in green, while back of the lattice work is set stained glass in deep amber.

ADMINISTRATION AVENUE
THE FINE ARTS LAGUNA

The Baker Street Entrance to the Exposition leads directly into Administration Avenue. The Horticultural Gardens first attract attention by their kaleidoscopic patches of blooming flowers. Then the eye travels on past the Palace of Horticulture to the massive bulwark of the Palaces of Education and Food Products in the walls of which two great half-domed portals form the principal points of interest. Across the way lies the Laguna with its reflected image of the Palace of Fine Arts, perhaps the loveliest spot in the Exposition grounds. Plants grow in the pool and the shores are lined with iris, primroses, periwinkles, pampas grass and, overtopping these, weeping willows mingled with other lovely trees and shrubs.

Towards the end of the Avenue is the small but attractive Hawaiian pavilion. The tower of the California building is silhouetted against the background of the Marin hills. Administration Avenue receives its name from the fact that it leads directly to the administrative headquarters of the Exposition, located in the California building.

PALACE OF FINE ARTS
THE ROTUNDA AND LAGUNA

The Palace of Fine Arts has the finest natural setting on the Exposition grounds. Consummate skill in planning the entire architectural ensemble gave it a commanding position at the extreme west of the group of exhibit palaces. The architect, Bernard R. Maybeck of San Francisco, found as an asset on beginning his work, a small natural lake and a fine group of Monterey cypress. With this foundation he has created a temple of supreme loveliness, thoroughly original in conception, yet classic in its elemental simplicity and in its appeal to the highest and noblest traditions of beauty and art, revealing the imagination of a poet, the fine sense of color and harmony of an artist, and the sure hand of a master-architect in his confident control of architectural forms, of decorative detail and of the contributing landscape elements. The conception of the rotunda is said to have been suggested to the architect by Böcklin's painting "The Island of the Dead" and that of the peristyle by Gerome's "Chariot Race."

Across the Laguna from the Palace of Fine Arts runs Administration Avenue and the magnificent Roman wall which forms the western facade of the main group of palaces.

PALACE OF FINE ARTS
THE ROTUNDA AND PERISTYLE

The Palace of Fine Arts is, in reality, not one complete building, but four separate and distinct elements. The rotunda, an octagonal structure, forms the center of the composition. On either side is a detached peristyle which follows the curve of the gallery itself, as it describes an arc about the western shore of the Laguna, yet so successfully are they all bound together by the encircling green wall and by the other landscape elements, that an impression of satisfying unity results.

The architecture, as a whole, is early Roman, with traces of the finer Greek influences. In general treatment, there is a suggestion of the Temple of the Sun at Athens, while much of the detail was inspired by the Choragic monument of Lysicrates, also at Athens.

The rotunda is Roman in conception, Greek in decorative treatment. By its sheer nobility of form and of proportion, and by its enchantment of color and sculptured ornament, it dominates the entire landscape. The high spiritual quality of the architect's conception culminates in the Shrine of Inspiration, directly in front of the rotunda, as seen from across the laguna, where kneels Ralph Stackpole's lovely figure of "Art Tending the Fires of Inspiration," exquisite in its simplicity and delicate charm.

PALACE OF FINE ARTS
THE PERISTYLE AND LAGUNA

On either side of the central rotunda the peristyle of the Palace of Fine Arts encircles the shore of the laguna in a long semi-circle, formed of a row of Corinthian columns their pale green simulating age-stained marble. At each extremity of the colonnade and at intervals throughout its length are groups of four larger columns, in ochre, each group surmounted by a great box, designed to hold flowers and vines. Panels simulating pale green, veined marble are inset in these receptacles and at their corners are drooping women's figures by Ulric H. Ellerhusen representing Contemplation. Between the columns, at their bases, are also set receptacles for growing plants.

In its pervading dignity, in the strength of the columns, in the rich beauty of the capitals and in the chaste refinement of the cornice, the colonnade is essentially Greek.

PALACE OF FINE ARTS IN THE PERISTYLE WALK

Between the Palace of Fine Arts itself and its bordering colonnade of massive Corinthian columns runs a broad promenade which, while binding the two together, receives a sense of freedom and serenity from the open sky above.

The wall of the gallery is interrupted only by the simple entrances at intervals. It is low and intimate in comparison with the great proportions of the other exhibit palaces and its height is further broken by a terrace midway, set with growing plants and shrubs. The whole effect desired by the architect is of an ancient ruin, overgrown through the centuries with vegetation. Along the edge of the roof runs a latticed Pompeiian pergola, hung with trailing vines, and the wall of the building is colored a deep pompeiian red.

The immense flower urns, banded with classic figures in deep relief, bearing heavy swinging garlands, are by Ulric H. Ellerhuesn. Alternating with the massed green of shrubs and plants against the wall are niches holding sculptured groups. The Roman urns which crown the square pillars marking the doors and which, in varying size, are repeated here and there about the building, are by William G. Merchant.

PALACE OF FINE ARTS
THE ROTUNDA FROM THE PERISTYLE

From any point in the peristyle of the Palace of Fine Arts and under any atmospheric conditions, either by day or by night, the vistas are peculiarly satisfying and charming. About the columns of the stately colonnade are blooming plants in simple, natural groups. And at intervals between the columns under the rotunda or along either end of the laguna, the outdoor gallery of sculpture finds a sympathetic background and setting.

The great dome of the rotunda which crowns so many of the vistas, is stained a velvety burnt orange, with a turquoise blue-green border. Beneath, are eight panels in low relief by Bruno L. Zimm, symbolizing Greek culture and its desire for poetic and artistic expression, conceived in a deeply classic vein and executed with spirit and grace. Below the panels is an attic of pale-green marble.

Flanking each pier of the rotunda are two Corinthian columns in Sienna marble, within the arches are corresponding Corinthian pilasters, and within the dome against each pier is another massive Corinthian column in marble, each one crowned with the serene and noble "Priestess of Culture" by Herbert Adams of New York.

PALACE OF FINE ARTS
THE PERISTYLE WALK BY NIGHT

Of all the wonderful night effects of the Exposition grounds none are so full of haunting beauty as the vistas afforded by the Palace of Fine Arts and its surroundings. By the indirect system of illumination, an effect as of strong moonlight is produced and from concealed sources, under cornices or behind columns, a soft reflected radiance pervades peristyle and rotunda. The trees, shrubs and columns cast long, intense shadows. Through the columns may be seen the long line of the Roman wall across the laguna, its great, half-domes suffused with a mellow, golden light and in the ever-changing waters between, it gleams again. From the other side of the laguna, the rotunda and the long crescent of the colonnade are seen reflected as in a mirror, and when flooded with the white radiance of the searchlights, their majestic beauty is indescribable.

PALACE OF FINE ARTS
A FOUNTAIN IN THE LAGUNA

Beautiful as the Palace of Fine Arts is from any viewpoint, its simplicity and noble strength are at their best when seen with a foreground of trees and water. The landscape, in its simple naturalness, is in feeling an intimate part of the building itself and so perfectly do they blend that they seem to have grown together through quiet, serene centuries.

Between the columns and along the wall of the building are blooming plants and shrubs, groups of Monterey cypress and eucalyptus trees. The shores of the laguna are banked with shrubs, loosely massed, and groups of evergreens and weeping willows bend over the lake. Outlining its irregular border, broken by small promontories and inlets, thousands of blooming plants creep down to the water's edge and venture out into its placid depths—periwinkles, primroses, daffodils, heliotrope, pampas grass, white and yellow callas, Spanish and Japanese iris and myriads of others whose names and gay, nodding blossoms are more or less familiar. Fountains play in the edge of the lake, the charming spirited group here illustrated being "Wind and Spray" by Anna Coleman Ladd.

PALACE OF FINE ARTS
A PICTURESQUE GARDEN FOUNTAIN

The graceful garden fountain shown is the work of Anna Coleman Ladd. It is located toward the north end of the building near the entrance to the peristyle. Of the general effect of the Palace of Fine Arts and of its deeper meaning, the architect, Bernard R. Maybeck, says:

"There is a succession of impressions produced as one walks through the different parts of the grounds that play on the feeling and the mind, each part having its own peculiar influence on the sentiment. Along the main axis, for example, the Machinery Hall and neighborhood suggest a mixture of the classic and romantic, as you understand the terms in literature.

"The Court of Ages suggests the medieval with all its rising power of idealism in conflict with the physical. The Court of the Universe suggests Rome, inhabited by some unknown placid people. The Court of the Four Seasons suggests the grace, the beauty and the peace in the land where the souls of philosophers and poets dwell.

"The Fine Arts Palace suggests the romantic of the period after the classic Renaissance, and the keynote is one of sadness modified by the feeling that beauty has a soothing influence."

PALACE OF FINE ARTS
THE GARDEN AND FOUNTAIN OF TIME

In the foreground of this poetic garden scene is the foremost figure of Lorado Taft's "Fountain of Time." In sympathy with the atmospheric influence of such a vista, Bernard R. Maybeck, the architect, continues the thought of the preceding page:

"To make a Fine Arts composition that will fit this modified melancholy, we must use those forms in architecture and gardening that will affect the emotions in such a way as to produce on the individual the same modified sadness as the galleries do. Suppose you were to put a Greek temple in the middle of a small mountain lake surrounded by dark, deep rocky cliffs, with the white foam dashing over the marble temple floor, you would have a sense of mysterious fear and even terror, as of something uncanny. If the same temple, pure and beautiful in lines and color, were placed on the face of a placid lake, surrounded by high trees and lit up by a glorious full moon, you would recall the days when your mother pressed you to her bosom and your final sob was hushed by a protecting spirit hovering over you, warm and large. You have there the point of transition from sadness to content, which comes pretty near to the total impression that galleries have and that the Fine Arts Palace and Lake are supposed to have."

CALIFORNIA BUILDING
BELL TOWER AND FORBIDDEN GARDEN

The California Building is the result of perhaps the most interesting combination of requirements that could be imagined — to provide a host building for the home State of a great Exposition where welcome could warmly and generously be extended to the millions of visitors, where the officials could have suitable quarters and where the fifty-two counties of the State could have their exhibits. The location set aside for the concrete development of these requirements was most stimulating. An edifice to terminate the vista looking north over a laguna of silent water flanked by the wonderful Palace of Fine Arts, and just beyond, the beautiful Bay of San Francisco with a background formed by distant Tamalpais.

No style of architecture could be more appropriate to these needs than that which exists in California—an architecture romantic, peaceful, subtle and charming in its proportions. The task of adapting the Mission architecture to the requirements was given Thomas H. F. Burditt. He entered into the spirit of the old Padre builders with rare intuition, and he designed a building of impressive dignity and hospitality.

CALIFORNIA BUILDING
THE ARCHES OF THE COLONNADE

The Mission Padres had built neither in magnificence nor in magnitude, and as both of these were requisite qualities in the construction of the California Building, they presented peculiar problems, and were treated with the thought of what one of the old Padres with a limited knowledge of architecture would have done if presented with the larger problem. So it seemed that the entrance foyer should be quiet, and massive and should form a nucleus to all parts of the building. The magnitude of the edifice was so great that all the existing Missions of California could be housed therein, and in order to show the largeness of its proportions and varied functions, each part was designed as a motif in itself and closely related to that part by which it stood.

From the forecourt in replica of the Forbidden Garden of Santa Barbara, surrounded by old cypress hedges, by driveways, and walled in by cloistered arches, one can find the principal entrances to all the main divisions of the building, and also to the administrative portion which contains the executive offices of the Exposition and the official reception and banquet rooms.

CALIFORNIA BUILDING
A VISTA IN THE COLONNADE

The cloistered colonnades so intimately associated with Mission architecture have been successfully handled in the Court of the California Building. The molds for the columns of the arches were made by the architect himself, to give the semblance of age and that each should differ from the other. It was most necessary to avoid mechanical regularity in any feature of the building, and in consequence all the details vary, so that no two that are exactly similar are placed near each other. The arches are made of slightly different radii, and the bells vary both in size and design. There are ten main groups of entrances, but no two of them are in any way similar, and it was through these means that the attempt was made to obtain a varied change of interest in plan, mass, silhouette and detail and the lack of precision which must have existed at the time when the old California Missions grew into being.

CALIFORNIA BUILDING
THE FORBIDDEN GARDEN

There had grown on this location for forty odd years, a hedge of cypress, weary with its age, and groups of trees forming wonderful masses of foliage to charm the eye. This happy circumstance was cleverly utilized by the architect in designing the court of the California Building. A replica of the enclosed Garden of Mission Santa Barbara was laid out within the boundary of this old hedge and planted with old-fashioned flowers such as would have delighted the Mission Fathers.

In the center is a fountain similar to that at Santa Barbara, and the quiet plash of its water adds a touch of charm and romance. The bell tower of the building throws an afternoon shadow over the garden, and within a niche in the tower stands the statue of Padre Serra overlooking this peaceful nook.

CALIFORNIA BUILDING
THE SEMI-TROPICAL GARDEN

To the south of the California Building, off the Esplanade, lies an interesting garden filled with various species of cacti and unusual semi-tropical plants. Interspersed among these are masses of brightly blossoming dainty flowers—baby blue eyes in the spring and others, equally lovely, as the seasons change. In a sheltered nook rise the tall slender stalks of rare bamboo, sent from a private garden in Bakersfield.

The massive walls of the building form a rich background. Their appearance of stability, enhanced by a slight batter—that is a slight receding from the perpendicular—is shown by a least visible thickness of three feet. These features are evident in every wall throughout the exterior of the building. Within the corridors, the floors appropriately are paved with red brick, and the ceilings are beamed and roughly finished.

NETHERLANDS PAVILION AS SEEN FROM THE LAGUNA

The Pavilion of the Netherlands is located sufficiently near the Laguna to be reflected within the pool. The high dome is adorned with four clock towers and a forest of flagstaffs and spires. K. Kromhout, who designed the building, followed the modern ideas of the present-day school of architects in Holland. The ultra style of the Pavilion fails to recall the staunch and dignified brick structures for which the Dutch are famous, but it is a striking edifice. The tiled panels are lovely and the warm colors used in the exterior decorations most attractive.

When viewed from Administration Avenue, the numerous towers, fluttering pennants and harmonious colors are set off to best advantage by the trees along the Laguna. About the building, the Hollander's love of flowers is strongly in evidence. Ten carloads of bulbs and shrubs were imported for the horticultural display.

ITALIAN PAVILION
THE PIAZZETTA VENETIA

The Italian Pavilion consists of a group of eight buildings, combining architectural styles of the fourteenth, fifteenth and sixteenth centuries. The main entrance to the pavilion is on the west, and a broad, low flight of steps leads into the Piazza Grande, graced by a fountain by Tacca and pieces of Italian sculpture. On the left is the medieval palace, containing authentic works of art of many ages. Facing this is the Lombard palace, of the period of fourteen-hundred, used by the Italian Commissioners as a reception hall. The Royal Salon and Casa Italiana form the east wall of the main court. The inner courts are beautified with fountains and statuary groups. Covered passageways, supported by slender pillars, extend around three sides of the piazzetta, and add a delicate charm to the enclosure. The Venetian Well in the center is a characteristic note, and the stairways leading to the upper verandas, and the niches about this court, are delightful in design. The outer elevation of the main building is of the sixteenth century. Within the Casa Italiana there is an exact reproduction of the library of the S. Maria delle Grazie, Milan.

ITALIAN PAVILION IN THE COURT VERROCHIO

The arcade which connects the Etruscan Tower with the Bargello Hall separates the smaller court of the Italian Pavilion from the Piazza Grande. The most attractive feature in this ideal court is the staircase and balcony, done in the period of the fourteenth century, with a most interesting composition of the flat walls, pierced by a graceful double arch, attractively spotted with plaques and brightened by the color of the Della Robias and the geraniums blossoming through the balustrade. A delicate touch is given by the Fountain of the Winged Boy with the Fish, by Verrocchio, which occupies the center of the stone-flagged court. To the left of the staircase is a mural fresco depicting the "Return from the Crusade."

Old iron-framed lanterns hang from the gray-toned ceilings of the arcades. The coloring of the walls and pillars is stone gray blended with shades of brown and grayish-blue. The vivid green of the sun-lit grass within the Piazzetta Venetia relieves the sober color scheme of this court. The balconies are lined with blooming flowers, and shrubs and plants in artistic receptacles add to its attractiveness.

AVENUE OF THE NATIONS
TOWER OF SWEDEN'S PAVILION

The Avenue of the Nations extends from the Exposition group of Palaces in a diagonal direction westward to the Marina, and is lined on either side with the pavilions of the Foreign Nations. In the picture there is a glimpse of the Canadian Building to the left, and prominent in the view is the characteristic Swedish tower, typically northern, and interesting in detail.

Immediately beyond is Bolivia's Palace, to an equal degree typical of the south, followed by the pinkish-toned building erected by Cuba. Denmark's Pavilion, on the left of the Avenue adjoining the Palace of Fine Arts, is distinctly individual, marked by its towers which reproduce several historic towers in Denmark, and the moat in which frogs croak at night. The interior is arranged to represent the rooms of a gentleman's country home. On the hillside to the south are several avenues about which are grouped others of the Foreign Pavilions—the picturesque gardens of Japan, the open court of France, with its Rodin bronze, and the dignified pavilions of Australia, Norway, Greece and many other nations.

THE ESPLANADE
A VIEW OF THE FOREIGN PAVILIONS

The pavilions of the Foreign Nations are on the south side of the Esplanade, westward from the group of Exposition Palaces. In the foreground of this view is seen Canada's stately building, guarded by the massive British lions. The admirable and comprehensive exhibit within has aroused great admiration and established a standard for such displays. Beyond is the pagoda of the Chinese gardens, and the tea houses, with their roofs colored in the wonderful yellow which occurs so often in the old Chinese rugs.

The slate-colored dome of Argentina's ornate Palace precedes the pinkish-toned Netherlands building seen in the distance—the rather whimsical style of the latter adding a distinct note to that section of the grounds. The park to the south is distinguished by two Oriental buildings erected respectively by Siam and Turkey. The first is an exact copy of a royal pavilion in the Garden of the Maha Chakkri Palace, at Bangkok. The latter is equally typical of the East, marked with dome, minarets and spires, and includes the main pavilion and a near-by mosque and prayer tower, connected with it by a corridor.

THE ESPLANADE
A VIEW OF THE STATE BUILDINGS

The buildings erected by California's sister Commonwealths occupy the district west of the California Building, and the north line of the Esplanade to the Marina. Designed in various individual and dignified styles, surrounded with handsome lawns and beautiful gardens, they have formed a most important and interesting feature of the Exposition grounds. Many of the buildings reproduce historic landmarks. The golden dome of the Massachusetts State House is as dominant a feature at the head of the Esplanade as is the original on Beacon Street in Boston. The loggia of Independence Hall is familiar enough to bring a patriotic thrill to the heart of the loyal American, even were not the cherished Liberty Bell on view. Another Colonial feature is the Trenton Barracks, Washington's headquarters in New Jersey; and "Homewood" takes one back to Charles Carroll, of Carrollton, and Baltimore in 1802. The massive log building from Oregon is fairly representative of that state of virgin forests, notwithstanding the mistaken attempt to reproduce the classic Parthenon in such a crude medium. In this view the magnificent building for New York is in the foreground. Beyond, in the order named, are the buildings for Pennsylvania, New York City, Illinois, Ohio, Utah and Massachusetts.

THE ZONE
A HOLIDAY GATHERING

The Zone, while providing excellent entertainment and relaxation, is above the standard established by the amusement sections of former expositions, many of its concessions being of an educational nature. This is notably true of the Panama Canal, which appears on the left of this picture. Because of its value as a faithful reproduction of the great work which the Exposition commemorates, many consider it as deserving a place in the main grounds. Almost equal to this in educational interest and quite ranking it in beauty are the reproductions of the Grand Canyon with its Hopi and Navajo Indians, and Yellowstone Park. Old Faithful Inn in the latter is a favorite place for social gatherings.

For pure fun and gaiety, Toyland Grown Up, that whimsical conceit especially built for youngsters, old and young, has provided merriment for thousands. Of thrillers that raise the hair and make the heart beat high and without which no amusement section would be complete, the Zone announces its full quota with much rattling of machinery and many shrieks of joy.

And the presence of strange peoples, one of the recognized features of these places, is also noticeable along the Zone. A Maori tribe from New Zealand, Samoans, Hawaiians, Aztecs from Old Tehauntepec, and others bring their customs and costumes from unfamiliar lands.

THE ZONE
THE BIZARRE DECORATIONS

There is something naive about the Zone. It presents its colossal grotesques—its gargantuan Uncle Sam, its monstrous elephants—rather with an air of acknowledging that it cannot compete with the beauty one leaves behind when one turns in under its gay flags and lanterns. Here is frankly the spirit of abandon. To the right and left the bawling barkers shout their enticements, begging one's patronage. Up and down the street the endless patter of the feet of men and women, the wheeze of the little electrics and the blare of brassy music ebb and flow. Here and there is the dominant note of the Exposition, its pastel shades of burnt orange and red, and its indefinable blue. They flutter forth, hooped about the flagpoles with Oriental effect. Those wonderful lanterns, that delightful medieval touch which one finds through the grounds, are here employed with great effect.

When one is tired of gigantic horses with ever-impending hoofs, tired of large plaster ladies whose complete poise does not entirely atone for a rather excess of buxomness, one can always turn to these reminders of the beauty that is the essential characteristic of the Exposition itself.

THE FIREWORKS
STAR SHELLS AND STEAM BATTERY

Notwithstanding the excellence attained by the Exposition in the beauty of its coloring, the poetry in its courts and architecture, the mystery and glamour of its illuminations, the spectacular element could not be overlooked. This finds expression in the fireworks that are let loose on the Marina several evenings each week. Here, however, a distinct advance has been made upon the familiar pyrotechnic display of former events. The use of powerful scintillators with their colored rays playing upon smoke clouds and flying devices from exploded bombs high in the air, or upon weird shapes of steam sent out by the engine on the border of the yacht harbor, lends infinite variety and beauty. In several of the numbers the scintillators secure the effects unaided, their lights making strange figures in the heavens. "Spooks' Parade," "Aurora Borealis," "Devil's Fan," are some of the ideas suggested.

ZONE SALVO
THE FINAL "BIG NOISE"

The Exposition Fireworks are under the direction of William D'A. Ryan, Chief of Illumination. On each occasion a set program is followed consisting of twenty-four numbers. At the opening, a salute of ten detonating bombs and a large rocket announce the event. This is followed by features of the scintillator lights, combinations of these with steam, with smoke bombs and with orange showers and Japanese daylight shells, and by fancy star shells, festoon rockets and candle fountains. The climax is reached in the Zone Salvo when a tremendous explosion of hundreds of detonating devices occurs, with rockets and star shells exploding in the air, the rays of the scintillator coloring the smoke clouds in brilliant hues; and amidst it all, high above, suddenly appears a beautiful American flag caught and followed by the ray of a powerful white searchlight as it floats away from sight.

HERE ENDS THE ARCHITECTURE AND LANDSCAPE GARDENING OF THE EXPOSITION, WITH AN INTRODUCTION BY LOUIS CHRISTIAN MULLGARDT. THE DESCRIPTIVE TITLES HAVE BEEN WRITTEN BY MAUD WOTRING RAYMOND AND JOHN HAMLIN. EDITED BY PAUL ELDER. PUBLISHED BY PAUL ELDER AND COMPANY AND SEEN THROUGH THEIR TOMOYE PRESS UNDER THE TYPOGRAPHICAL DIRECTION OF H. A. FUNKE IN THE CITY OF SAN FRANCISCO DURING THE MONTH OF SEPTEMBER, NINETEEN HUNDRED AND FIFTEEN